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DANCE

STAGE, BALLET AND SCREEN JOURNAL

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NUMBER 8

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James Kollar

Bob Copsey and Carolyn Ayres, versatile dance duo now featured in favorite night spots including the Stevens Hotel in Chicago. Their numbers include boogie-woogie, Hindu, Latin American dances, ballet, modern and tap. Copsey hails from Cleveland, Miss Ayres from New York. Both have appeared in Broadway musicals and on road tours.

Cover: Welland Lathrop and Nelle Fisher as they appeared in concert together, in a dance called "Period Piece." Both artists are currently appearing in the musical "On the Town," where Miss Fisher dances with partner Richard D'Arcy in the "Lonely Town" ballet. When star Sono Osato was unable to appear because of injuries received during a War Bond Show, Miss Fisher took over the leading part. Mr. Lathrop is one of our major talents in modern dance and choreography. His work with Martha Graham, his teaching at Bennington, Vt., and the assignments for the Federal Theatre are part of a distinctive and growing record in the field. (Photograph by Walter E. Owen.)

COMING

Vera-Ellen, an interview with designer Alvin Colt, with conductor Emil Cooper, History of the Ballet Slipper, Maria and Marjorie Tallchief, Dance of the American Indian, and reviews of the coming ballet season in New York and on tour.

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AUGUST 1945

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AUGUST, 1945



New Dance Feature Begins With September Issue

STARTING with an unusual introductory feature in the September issue, *Dance* magazine will have an added department: a section devoted to social, or ballroom, dancing. We have been fortunate in securing the services of Albert and Josephine Butler to act as editors of this department. The Butlers have long been known for their authoritative and constructive work in the ballroom field and are the founders of the Butler School of Dance and Human Engineering. Their work in Human Engineering is an outgrowth of the social dance technique and has achieved recognition for its health, grace and postural value. The Butlers have taught frequently for dance organizations and are the authors of several articles on social dancing and on posture. They were selected by the National Broadcasting Company to present television dance lessons, and have acted as judges for many dance competitions, including New York's *Harvest Moon Ball* in Madison Square Garden.

The technical information, the historical sidelights and the practical ballroom steps that the Butlers will write about in future pages of *Dance* will prove both enjoyable and important to teachers and laymen alike. Below, I am reproducing a letter from Franklyn Oakley, president of the New York

Society of Teachers of Dancing and of the national Dancing Masters of America. This letter is an example of the general high esteem held by the profession for the Butlers.

Dear Mr. Orthwine:

I acknowledge with pleasure your letter in which you indicate that you intend to have a regular monthly column in *Dance* magazine devoted to ballroom dancing, and in which you ask for suggestions as to a properly qualified editor of such a department.

I have given the matter considerable thought and have come to the conclusion that in a field where there are many persons qualified to edit such a column, perhaps the most outstanding are Mr. and Mrs. Butler. Their absorbing interest in dancing both from the artistic and educational angles, their high reputation as teachers for many years, and their knowledge of current activities in the field of ballroom dancing, would make the department one of the most valuable in the magazine.

I would consider it fortunate, if you could secure the services of Albert and Josephine Butler.

Sincerely yours,

(SIGNED) FRANKLYN OAKLEY

To us at the magazine, this addition is but another step toward our goal: to make *Dance* magazine not only the outstanding journal in our field, but also to make the magazine complete in each field of dance and entertainment, so that it will be read and enjoyed by people everywhere. We shall continue to enlarge the reportorial scope and the artistic possibilities of the entire dance world, month by month.

We want to thank you all for your letters of praise and of criticism. Every letter receives my personal attention, and every suggestion you make is seriously analyzed and acted upon. There isn't time to answer all of you individually, but I assure you that every letter is appreciated. Please continue writing to us, praise or criticism, news or requests for information. *Dance* magazine has grown in leaps and bounds during the past six months, both in readership coverage and in content matter. Thanks for your continued interest. It will help us do a better job and will give you an even better magazine.

Larger Newsstand Distribution

The newsstand sales of *Dance* has proved a constantly growing public demand for the publication. We had letters of inquiry from all parts of the country, asking where *Dance* could be bought. Beginning with September, we shall try to place the magazine in newsstands and book stores in all cities of 25,000 population or over. If the newsdealer near your studio does not handle *Dance*, please send in his name and we will see that he is supplied. As soon as a listing is complete, we shall print the names and addresses of all dealers who can supply you with your monthly copy of *Dance*.

RUDOLF ORTHWINE, *Publisher*

Foreshadowing a New Scottish Ballet

By ARNOLD HASKELL

STRONG EVIDENCE of the hold that ballet has on the British public is the Ballet Club movement. These clubs are situated all over the British Isles, but are strongest in University towns. For the most part their activities consist in discussing ballet and its allied arts, in listening to lectures and in preparing to become a critical audience for that week in the year when the Sadler's Wells Ballet comes within easy distance of their district.

The more ambitious clubs, however, put on their own annual performance, the company being recruited from the many local dancing schools. Usually these performances give more pleasure to the executants than to the spectators. The dancing often reaches a high technical standard because the pupils have mostly passed The Royal Academy of Dancing examinations, but the choreography, presentation, music and décor are amateurish. Even so, the social and educational value of each performance is undoubted.

Edinburgh opened the first Scottish Ballet Club a year ago. Here the position is very different. Edinburgh is a capital city and a cultural center.

Edinburgh rivalled London in the arts and exerted a world influence when Walter Scott ruled in Scotland and Byron in England. The speed of modern communications has altered that, and today London gives the lead; but Edinburgh has never become provincial and is fully conscious of her cultural heritage. Scotland, unlike England, has a living national dance of great beauty that compares with other traditional national dances in complexity, and in a wealth of romantic legend known to all.

The first performance of the Edinburgh Ballet Club was therefore an event of considerable importance, for it presaged a new national ballet that could become a medium for the Scottish painter, musician and dancer. Very wisely, the organizers did not stress the national note, realizing that it is necessary first to build the machine

England's foremost writer on ballet reviews the new dance company in Edinburgh



Edward Mandinian

Robert Helpmann and Pamela Brown in the Sadler's Wells Ballet production of "Hamlet."

on orthodox lines before using it for that purpose. The great strength of Russian ballet has been its avoidance of a paralyzing chauvinism. Sadler's Wells, Britain's national ballet, has also drawn upon the whole world, though it has produced such essentially national works as "*The Rake's Progress*."

The first Edinburgh performance proves that the machine exists, and the large company reached a fully professional standard of execution. A noticeable feature was the extraordinary beauty of the *corps de ballet* with its contrast between the dark Celtic type and the high cheek-boned Scandinavian with its rich auburn hair.

The ballet of the evening was *Muckle Moud Meg* (Large Mouthed Meg) based on the well-known tradition of a girl who has such a large

mouth that no one will marry her. Her father captures a border cattle raider and the penalty for raiding is death by hanging. The culprit is given the choice of a bride or a halter and wisely chooses the bride.

The music was especially composed by John Gough and the costumes designed by Cecile Walton, whose decorative work is outstanding. The choreography was by Marjory Middleton, the inspirer of the whole movement, a *maitresse de ballet* of rare energy and very considerable ability.

The other ballets in a badly planned and overlong evening were more conventional, a charming toy ballet by Veronica Bruce and two other works by Miss Middleton that showed skill and presented the dancers to considerable advantage. The failure of the evening was an attempt to present Prokofiev's *Peter and the Wolf* as a ballet; its naive sophistication being far beyond its choreographer's ability.

Curiously enough, the program ended with a Spanish divertissement in which the Scottish girls danced with verve yet with a dignity rarely seen outside Spain.

Apart from the dancing, the discovery of the evening lay on the decorative side. The work of Cecile Walton and Edward Robertson introduces two important figures in ballet. Their *maquettes* are a delight in their fine draughtsmanship, quite apart from the sense of theater revealed. The very large audience, some 3,000 on each night, was enthusiastic. Therein lies a danger. A young movement such as this requires constructive criticism.

The next two productions will show whether a Scottish Ballet is to come into being or not. Meanwhile I am fully convinced that the talent exists to an unusual degree and that Miss Middleton has the gift of inspiring enthusiasm in her dancers.

It would be fitting that ballet so greatly inspired during its hey-day by Sir Walter Scott should find a home in Edinburgh.



Casanova and the Dance

by PAUL NETTL

OF ALL THE MEMOIRS of the eighteenth century, those of Giacomo Casanova are among the most famous and even today have not lost their popularity. In spite of their frivolity, they are one of the most significant sources for the study of the cultural history of that time. In fact, one can scarcely find another author who experienced so much, saw and observed so much as Casanova, who was at home in all circles of society from the highest to the lowest, and who was in contact with so many well known famous and notorious men and women, and who could describe everything so grippingly, so smoothly and still with humor.

Casanova's main character trait is his insatiable eroticism and his inexhaustible lust for life. It is therefore understandable that he devoted himself to dancing, whenever there was an opportunity. His comments on the dance are for us moderns of great value, for understanding the position of the dance in the culture of that time.

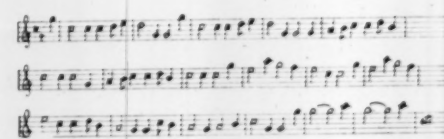
Casanova had his first opportunity to excel as a dancer in the year 1744, on his trip to the Levant. There he met the famous adventurer Count Bonneval, who, under the name of Achmed Pasha, became an European celebrity. Achmed Pasha was extravagant in dress and pleasures. When Casanova visited him, the Pasha had presented for him a charming performance in which Neapolitan slaves

of both sexes put on a pantomime and danced Calabraises¹. When the conversation turned to the Venetian dance of the furlane, Casanova, as a Venetian and a brilliant dancer, wished to display the furlane, but lacked a partner and a musician to play the melody. So he took a violin himself and played the furlane music, while a search was being made for a partner and a fiddler. Both were soon found. "The nymph" so he reported, "took her position. I did likewise, and we danced, one after the other, six furlanes. I became very warm and out of breath, for there is no more fiery national dance. At the *ronde* of the ballet she seemed to float. I was beside myself with astonishment, for I could not remember having seen this ballet danced so beautifully even in Venice. After a few minutes of rest, a little ashamed of my being tired, I approached her and said: "Ancora sei, e poi basta se non volete vidermi a morire."

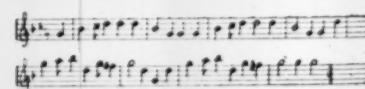
The furlane of which Casanova speaks here was the Venetian national dance, the musical and choreographical symbol of the eighteenth century Venice. It was a wooing dance, full of violence and wildness, in six-eight time, and for one or two couples. Man and woman approach each other and part in varied figures, and circle about each other, gesturing with hands and feet. In Friaul even today the dance is performed, whence its name. But the classical time of the furlane was the eighteenth century. Rousseau mentions it in his *Dictionnaire de Musique*, and Tuerk in his *Klavierschule*. The French liked it too. Monsigny introduces it in his *Aline*, and Grétry mentions it in his memoirs.

The most famous furlane was that in Campa's *Fetes Venetiennes*, one of those operas about which Casanova expresses himself in great detail in his memoirs. In this opera there is a ballet—*Entrée Le Bal*, a Venetian ball

in which the dancers perform the furlane. In 1742 William Corbett published a series of suites for string orchestra and includes one such *alla Veneziana* as a furlane. At the Austrian court in the seventeenth century the furlane was danced, as may be seen in a manuscript which I found in the Viennese National Library, with Johann Josef Hoffer as the composer. Characteristic music for this furlane is the stereotyped motif at the close of both parts. The melody strongly resembles that of another furlane which I found in a booklet of English contra dances. In England in the eighteenth century contra dances were danced according to the furlane melody as follows:

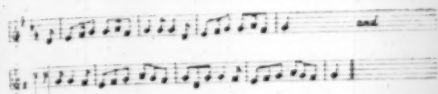


Remarkably enough this old furlane melody has been preserved down to modern times. It is found in the repertoire of Scottish military music from which Max Bruch took it for his *Schön Ellen*. The English, who used a lively six-eight rhythm for their jigs, found the old furlane to their liking. Mouret in his ballet *Les Amour des dieux* likewise wrote one, and Johann Sebastian Bach did not hesitate to use it in his C Major Suite. And it is interesting that Wanda Landowska believes that one of D. Scarlatti's sonatas, that in C Major (L. R. 104) is nothing else but a furlane. To be sure, it was not the original furlane melody which Casanova knew. Casanova had in his memory a melody which was like that which Campa used in his *Fetes Venetiennes* as follows:



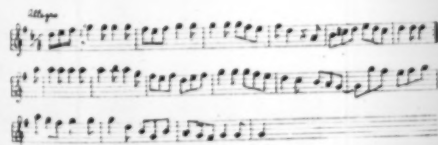
¹ Southern Italian dances, possibly the Tarantelle.

Almost all the furlanes are written in rondo form and repeat constantly a main motif. Grétry, who mentions the furlane in his memoirs, gives these two phrases as the characteristic motifs:



which in a symphony of the mulatto composer Saint George, were repeated no less than twenty times: "*Et à la fin du morceau on est fâché de ne plus l'entendre.*" So we can understand why Casanova was tired out toward the end of this dance. The French dancing master Blasis in his *Manuel complet de la danse* describes the furlane as follows: "This dance represents love and pleasure. Every movement, every gesture, is made with voluptuous grace. Animated by the accompaniment of the mandolins, tambourines, castanets, the danseuse attempts to arouse by her speed and liveliness the love of her partner. The dancers come together, separate and express in all their gestures—love, coquetry and fickleness."

We cannot leave the furlane without mentioning one of the most interesting dance books of the eighteenth century, Gregorio Lambranzi's *Neue und Curieuse Theatralische Tantz Schul* which appeared in 1716 in Nuremberg. It is an illustrated description of various grotesque dances as they actually were practiced in Germany and Italy in theaters and theater-like places of amusement. Many of these masquerades remind one of later performances of cotillions. Among the descriptions is one of a Venetian shipman's dance. In the foreground of a Venetian palace a gondolier dances and, Lambranzi comments, "a Venetian shipman or gondolier comes out and dances a furlane in Venetian style, which is a manner that has its own peculiar customary step and lasts



so long that the air is played two or three times." It is noteworthy that now the melody of the furlane is

designated as Polesana. One must, therefore, look to Pola for the origin of the melody.

The similarity of the melody with the phrases given by Grétry is evident. It seems that this or a quite similar melody was the standard furlane melody.

Casanova returns to the furlane frequently. At carnival time in 1754 the adventurer had a love affair with a nun, in which the later Cardinal Bernis was involved. At that time people thought little of nuns putting on masked balls in their convents. Casanova is masked as Pierrot. Other



"Les Fetes Venetiennes", the opera by Campra, used the furlane music and the furlane dance.

masks such as Pulcinelli, Pantaloni, Arlecchini and Scaramucci—all characters of the Comedia del arte—carry on at the ball. At first Casanova dances a minuet with an Arlecchina, then, with the greatest animation, twelve furlanes. Quite out of breath he sinks down and pretends to be sleeping—so tired have the Venetian dancers made him.

"Then a contradance was danced, which lasted an hour. Scarcely was the dance at an end, when an Arlecchino came and with the license endowed by his fool's costume, he began to belabor my back with rough blows of a whip.

The whip is Arlecchino's weapon. Since I, as Arlecchino, had no weapon, I grabbed him by the belt and ran around carrying him through the hall while he kept on striking at me with his whip. Now an Arlecchina, the charming girl with whom I had danced, came to his aid, and likewise struck at me. I let him go, tore his whip from him, merrily set his Arlecchina on my shoulders, and drove him with redoubled blows before me amidst the loud laughter of the spectators."

A little snapshot of a ball in Venice in the eighteenth century! While, therefore, in England the furlane had become a tour of the contra dance, in the city of Lagoons the furlane was still danced independently as a folk dance.

But let us proceed with the choreographical biography of Casanova. Four years after the ball in the convent at Venice, he attended a ball in Amsterdam at which for the most part contra dances were danced. We can omit them since their character and history is generally known. More interesting is the carnival party of 1759 in Bonn, which the Cologne prince elector arranged and which furnished Casanova with extremely interesting observations. One of the famous "peasant weddings" took place.

"We were all dressed as peasants," Casanova reports, "and the costumes were furnished from the special wardrobe of the prince. Only contra dances and allemandes were danced. Of the ladies present only four or five belonged to the aristocratic society; all others, more or less pretty, belonged to the private company of the prince. Two of these ladies could dance the furlane [there is no doubt that these two ladies belonged to the prince elector's ballet that consisted mainly of the Italian danseuses] and it caused the prince elector's infinite delight to see us dance."

Casanova reasserts his decided preference for the Venetian dance. He danced twelve rounds of it. At the thirteenth he simply could not go on. But he quickly revived to new life when they began a certain dance "where at a certain note, one grasps his partner and kisses her. I did not restrain myself, but kissed my fair one ardently as often as I succeeded in encountering her." Now, the kiss dance

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Successfully presented on the concert stage last season was "Call of the Freaks," danced by Faith Dane, Mura Dehn, Winifred Widener.



Earl Leaf

Jazz: A Folk Dance

THE NAME OF MURA DEHN may become as important to jazz in dancing as the names of Paul Whiteman and Duke Ellington are to jazz in music. Just as in the music field Whiteman, Ellington, and more recently, Eddie Condon, work for the recognition of jazz in symphonic compositions, Mura Dehn works toward the recognition of jazz dancing on the concert stage and in the dance schools.

"We have ignored America's indigenous dances as concert material," she says, "while we accept, for example, the classic artistry of the dances which originated in the same manner among the population of Spain, or even the waltzes which originated among the dancing population of European capitals like Vienna."

The Academy of Jazz, at 5 West 52nd Street in New York City, was established by Miss Dehn in association with Asadata Dafora and other interested dancers. Classes embrace courses in basic rhythms from African primitive through all the various improvisations to early American jazz expression. All interpretations of

modern jazz that we are familiar with . . . ragtime, charleston, truckin', swing, boogie-woogie . . . are definite folk dances that can be traced to Afro-Latino-American sources.

Mura Dehn's interest in jazz dancing started in 1926 in Vienna, when jazz music was first acclaimed in Europe. She discovered that, unlike the formal and classic dances, movements in jazz are not forced, phrasing and pattern are not rigid; they are a progression of interpretations that sometimes result in purely "accidental" patterns. Which discovery, Miss Dehn believes, marks the whole of primitive and modern jazz a definite *folk* source.

In 1930, Mura Dehn came to America to study among the leading jazz exponents in Harlem. She wanted to find out how much of jazz is American, how much African. She found steps in boogie-woogie that have been borrowed, intact, from folk dances of Africa and Latin-America. Miss Dehn has an interesting theory that places the Lindy Hop as a jazz interpretation of an old folk cotillion danced generations ago by Afro-Americans. All forms of jazz dancing, from the first cakewalk to the latest jitterbug contortion, are recognizable in the early folk expressions.

Miss Dehn and her associates at the Academy of Jazz are next studying the evolution of the tap dance, and promise us some valuable experimental work in this popular dance form.



Earl Leaf

Classroom improvisation on the Be-Too drumbeat, straight out of an ancient African dance. Koker and Simba, famous drummers of the African Academy of Arts and Research, accompany.



Peggy Delius, London

The climax of Ballet Rambert's production of Andree Howard's "The Fugitive": Fugitive Walter Gore shoots himself when betrayed by Joan McClelland, right. Sally Gilmour is at left.

London Newsletter by MARY CLARKE

LONDON, JULY 1. An all-too-short season by the Ballet Rambert early in June was remarkable for the amount of new and important work shown to London. Two new ballets were presented, one with music by a new composer; a new male dancer was launched and the recent two-piano accompaniment was replaced by an orchestra.

Andrée Howard's ballet, *The Fugitive*, produced in Bedford last November but only now seen in London, is the best ballet done in this country for many a year. The story of the ballet and also the costumes and décor are by Hugh Stevenson, who was responsible for the same three elements in Tudor's *Jardin aux Lilas* and plays a larger role in British ballet than is generally realized.

The story of *The Fugitive* is simple and easily conveyed by dancing. Two sisters, awaiting guests to a party, discover a fugitive in their garden. Moved by his plight, they agree to shelter him but become rivals for his love. Seeing the younger sister has won, and overcome by jealousy, the elder girl betrays the man to her father and brings sorrow upon them all.

There is no indication of place or circumstance, for the interest centers

entirely on the conflicting human emotions—as it does in the psychological ballets by Tudor. The garden scene is a simple prelude, introducing the characters and here Stevenson's set dominates broodingly, suggesting there is tragedy to come. The indoor scene of a party in progress, with the sisters forced to entertain their guests although terribly conscious of their secret, is superbly done. The music of Leonard Salzedo, a young composer of Spanish parentage, here takes command, building up a dreadful tension with a monotonous beat on the drum. When the guests leave the room, the fugitive is able to emerge from hiding and the two girls come to him slowly from opposite sides of the stage. There is a terrible moment of realization as they simultaneously place a hand on his shoulder and recognize their rivalry. In a passage of pure, dramatic dancing, heightened by tortured clenchings of her hands, the elder sister is mastered by jealousy and decides on denunciation. With the entrance of the father, accompanied by his guests, the younger sister's role grows in dramatic strength. Hitherto gentle and pretty she suddenly shows a fierce courage in her refusal to betray the new hiding place she has found for her lover.

When the father resorts to force, the fugitive gives himself up and ends an impossible situation by shooting himself. The guests leave sorrowfully, the younger girl hysterically spurns her sister's regrets and the elder one is left alone with the man's dead body and her own remorse.

The whole ballet is conveyed by dancing, with no mimed passages at all. It is so closely integrated that there is scarcely a superfluous gesture and it moves inexorably towards the end. The interpretation is well-nigh perfect. Walter Gore in the most difficult role (he is on the verge of collapse throughout) is never ridiculous and does genuinely suggest the exhaustion of the hunted. Sally Gilmour, dressed in blue organdie and wearing her fair hair loose down her back, dances exquisitely as the younger sister and is continually indicating what a tragic Giselle she will be one day. Joan McClelland plays the elder girl, of more reserved and controlled character, in a black velvet dress, slashed with scarlet and white, which shows off her beautifully expressive shoulders and lovely classical line to full advantage. In this role (as in that of "the woman in his past" in *Jardin*

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Lipnitzki, Paris

India's Dance in America

by SHIRADA NARGHIS

THE MORALE of the struggling artist in America is not infrequently boosted by the awareness that civilization has progressed mainly through the art forms of man's philosophical idealism. Nowhere in the world have the forms of beauty been

more highly developed, over as long a continuous period of time for the purpose of clarifying eternal principles, than in India.

The west tends to forget India's many contributions of the past; they are so firmly incorporated in our daily

Uday-Shankar first presented to America the many dance expressions of his native India.

living. But the cultural renaissance which began in India at the end of the nineteenth century sent forth a fresh wave of inspiration . . . a current that reached its peak when philosophy and lyric poetry were caught up in the living beauty of the dance by Uday Shan-Kar. For the outside world the spirit of India had at last taken three-dimensional form. It sang, it moved, it was joyously human, it was transcendent. The bridge between east and west had become a tangible span, the importance of which has been intensified by the obscuring phases of war.

Shan-Kar is India's greatest emissary to the west; the world's debt to him is already immeasurable. But the effect in the dance world was dynamic. When this country took the great Indian dancer to its heart it received a dance inspiration that has never dimmed, and true to the melting-pot tradition, made the Hindu dance standard in its balletic family of nations.

The natural question which then arose in the minds of Indian observers was that when the field of American dance accepted this inheritance of an esoteric dance style, the art of Natya, how faithful would or could American artists be to an ancient and dignified artistic tradition so alien to their ways?

One may regard the Indian dance as a composite picture-pattern of India's life, culture and history. The ageless wisdom with which investigating Indian minds have ever busied themselves, took form in myth, legend, epic and poetry. These ideas, characters and stories were furthermore depicted in architecture, sculpture and painting; and they were sung. After the early Vedic period, the non-Aryan cultures were absorbed; Buddhist inspiration and Mohammedan influence entered into Indian life. These moulded or changed the social and religious ways of the people, but each time culture and the arts were enriched. Thus the historical and cultural tradition of any locale was reflected in the dance—temple, festival or folk dance. When Uday Shan-Kar gathered together these technical fruits from many parts of India and called it the Renaissance dance he revealed the sum and essence of India herself.

The spiritual dedication which was the source of the dance in antiquity had not changed. Mystics and philosophers, who observed the rhythmic progression of all phases of universal life, regarded that rhythmic pattern of time, movement and development as evidence of specific laws or principles governing nature and which the sciences are continually proving.

From her personification of these principles came India's dancing gods and goddesses. Out of profound reverence and respect for universal laws, the dance, reproducing rhythmic pattern and movement, was a sacred art.

This relation to cosmic ideology caused the rules of dance to become set; its forms, subjected to an intensive analysis in relation to the possibilities of movement and expression, expanded on the basis of these rules into a complete and perfect stylized art. In the technique of facial expression, hand gesture and body movement, nothing has been overlooked. Its disciplines are strict but as an expressive medium the creative resources of Natya are inexhaustible.

Among the many in America who were thrilled by the sublime beauty of this dance were those dancers who wanted to experience that exotic dance themselves. But from whom could they learn it?

The great pioneer of American dance, Ruth St. Denis, has been the first to give the spirit of the east and especially of India in dance form to



Sisters Evelyne Kraft, center, and Beatrice, right, with Jack Cole, exponent of the East Indian dance who directs film dance scenes.

Growing interest in Hindu dance offers a new expression for today's young artists.

this country. That spirit is still alive and active in Miss St. Denis herself, a veritable fountain-source of inspiration to dancers of any technical medium dedicated to idealism in their chosen art. Countless are the dancers who have known the precious encouragement of her radiant faith.

But resident exponents were not versed in the extensive language of Natya in which exactness is also the acid test. However, the patience of eager dancers was finally rewarded when another American dancer returned home, wearing countless laurels bestowed on her all over the world. During her extensive travels and studies in the Orient, La Meri had mastered authentic techniques and performed them with superlative praise. Universally recognized as an authority on Natya, the establishment of her school in New York in 1940 gave release to the creative impulse that had followed in Shan-Kar's wake.

Thus, Ruth St. Denis, by her lifelong devotion to the philosophic depth and import of India's dance, and La Meri, by her technical faithfulness, are perpetuating in America the high standards of a carefully evolved art.

The matter of greatest interest now, of course, is: what are young American dancers doing with it? And what is its ultimate value and effect as it meets the currents of the many cultural developments in America?

Exponents of Natya find in it a focal depth of expression which no other dance form gives, and so they generally refuse to depart from the original purity by altering the essential standards of performance. An exceptional example is Jack Cole, who performs authentic Indian dance technique to swing tempo without loss of the general dignity of the art. This is the final proof of the universal appeal of the world's oldest dance form.

The matchless training in pure acting technique which one may learn from Natya has yet to be discovered by the American theater. This is, however, but one facet it offers to the native culture. The art of Natya is in its infancy in America; its exponents are proving themselves gloriously, and at the same time are still exploring



La Meri in a classical dance of South India, Bharata Natyam; the hand gesture is "dance."

the depths and breadth of its creative possibilities. They are aware, too, of the responsibility of their heritage in a day when, more than ever, international understanding and good-will require the constructive voice of the arts to speak for nations.

But if Natya speaks for India, it is also a delightful way to approach and to know the east. It is a door which invitingly opens many doors.

The American inheritors of India's dance, wherever they may be, into whatever fields of expression they carry Natya, are the privileged partakers in an exciting and stimulating new development.



Walter E. Owen

Canada's own ballerina, Anna Istomina, won praise for her dancing in the Massine group.

The Dance in Canada

by FRANCIS A. COLEMAN

Montreal. Maurice Abravanel, conductor of *One Touch of Venus*, substituted at the last minute for Erno Rapee, late conductor of the Radio City Music Hall, who died prior to an engagement to direct the local symphony orchestra, "Les Concerts Symphoniques" at one of their mountain concerts. Antal Dorati and Leonard Bernstein will appear later as guest conductors in this unique series. "The concerts take place on the terrace of the Mount Royal Chalet, overlooking Canada's metropolis, with the river and country, and arctic lights beyond.

"Theatre Under The Stars," Vancouver, B. C. Out on Canada's Pacific coast, where the west "ends," (to parody the famous poem), the sixth annual season of musical comedy performances is coming to a close. This summer the performances were of better standard than ever, and the series has rapidly become a tourist attraction drawing visitors from many a distant point.

The Board of Park Commissioners of the city of Vancouver present the performances, which owing to a virtual public ownership resulting in a non-

profit policy, coupled with the large capacity of the modern open-air amphitheatre, make moderate admission prices possible. Close on to fifty performances were given this summer, in July and August, and the shows were *Vagabond King*, Friml, *Maytime*, Romberg, *Red Mill*, *Rio Rita*, and *Fortune Teller* of Victor Herbert, ending with *Chocolate Soldier* of Oscar Strauss.

All performances were produced under the supervision of Gordon Hilker, one of the most active figures in musical and theatrical work in British Columbia. Stage direction was by E. V. Young, Yvonne Firkins, Elsie Graham, and John Bethune; music was handled by Basil Horsfall, Beverly Fyfe and Stanley Bligh. The ballet, always lavish and effective, was under the direction of Dorothy Wilson and Jean McKenzie. Miss Wilson is the principal of the British Columbia School of Dancing, succeeding founder June Roper. It is from this organization that the dancers for Canada's unique summer theater are drawn.

Winnipeg. Maurice Morenoff of Montreal won triumphs for the staging of a vast pageant with over two hundred participants, to commemorate the centenary of the founding of the Oblats Fathers in the Canadian west. Four performances in Winnipeg's new and spacious Civic Auditorium were seen by more than twenty thousand. Ballet and mime sequences were utilized to furnish a historical narrative. Morenoff has already experimented in various sections of the Province of Quebec, planning dance and ballet activities in conjunction with religious authorities. Through his work, many educational institutions have inaugurated teaching programs which never before existed in the province.

Massine Ensemble in first Canadian Performance. Following immediately after the New York debut of the ensemble, the *Ballet Russe Highlights* of Leonide Massine under the management of Fortune Gallo, gave their first performance in Canada to one of the largest audiences assembled here for any musical event. The occasion was an open-air performance in the Molson

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Ruth St. Denis poses for Constantine in costume of Rajput Nautch.

Constantine Interviews Ruth St. Denis

LIKE THE BUSY MAN who said I haven't the time today to write you a short letter, I haven't the time to give you a short interview," said Ruth St. Denis as she piled my plate high with a green salad. "Jot down what interests you and eat all of this. Salad is good for you.

"I have none of the obvious vices and it takes certain people to bring out the worst in me. My present hobbies are cats, and of course my little white cockatoo Da Da whom I found in an old smelly pet shop in Singapore in 1926. She leaned down from her perch when I first saw her and screeched 'DADA!' I simply couldn't resist her. We were doubtful of her gender for years and after close observation, that is as to behavior, we decided that she was a lady or better still a female because, womanlike, she will leave me or any other woman in the room to chase after a man." And chase after me she did. Da Da fussed and fumed until I took her out of her cage and the interview was completed in peace with Da Da contentedly perched on my shoulder.

Miss Ruth cut a striking figure as she sat before me with her snow-white hair set against a vibrant red dressing

gown. Her studio is a perfect little workshop where she teaches, writes, entertains her many friends and finds time to prepare for her forthcoming concert tour.

"What prompted you to dance again after being away from the concert stage for so long?" I asked.

"It goes back to a dinner with Jack Cole at the Rainbow Room," answered Miss Ruth. "Suddenly he looked at me and said, 'You can but you won't.' He made me cry because what he said was true, meaning that for many years my friends had me buried with sentimentality in the sticky substance of my own past. Also that I brought people to me to discuss quite understandable matters and to do lesser dances, thus avoiding the true talent that God gave me.

"There were a few people that had both faith in me and affection enough to do something about it when they saw me drifting around in endless circles. Anton Dolin was one of them. He asked me one day to dance at a benefit for Britain at the Winter Garden. There were many great artists on that program and I was proud to be with them. This was my first real stage appearance in many years. When it was

over, Dolin congratulated me and said 'What is America doing about you?' It was a heady sentence. 'Why should America do anything about me at all?' I answered. He reminded me in no uncertain terms that I had the honor along with Isadora Duncan of laying the first foundations for the American creative dance.

"These two men stand out in my heart for giving voice to their faith. They had the will to rouse my dormant faculties which for years had gone down into a valley of forgetfulness and self pity."

During this period, Miss Ruth had spent the time teaching at a college and lecturing and dancing at benefits. In 1934 she formed the Society of Spiritual Arts at Denishawn House and employed the use of the dance as an instrument of religious worship.

"Apropos of a recent trip to New York and speaking of India, Friends and Quakers," said Miss Ruth, "I met a member of the Society of Friends. We plan to give a monster benefit here in Los Angeles for India, because my debt to India began when I was a girl of seventeen when I first read that immortal poem, *The Light of Asia*. I

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Dance magazine's Ruthella Wade visits George Chaffee. On wall, 18c. mirrors with intaglios of dancers, oils by Leonard Marin of ballet "Mirza," romantic fan with Taglioni, Grisi, Ellsler and others (in a case), cabinet with 18-19c. porcelains, two Viennese gouaches, 16c.

George Chaffee at home. On mantel, Vieux Paris porcelains of Opera dancers; foreground, white porcelain ballerina; background, oval of Mme. Vigano, Viennese stipple (1794); below it, Dauberval and Mlle. Allard in "Sylvie" (1763), large print of Camargo after Lancret, 16c.

The World's Greatest Ballet Collection

The Story behind the credit line "Courtesy George Chaffee" by ANN BARZEL

THERE is a lovely century-old house on Bedford Street in New York's Greenwich Village whose four stories are crammed with the mementos of five centuries of ballet. This wonderful collection, like the British Empire, was not a planned growth. Owner George Chaffee was merely acquiring here and there a few bibelots of the art he was in. He had no conscious desire to be a "collector", but he awoke one day to the realization that he had a corner on the field.

His collection, probably the largest and finest specialization of its kind, dwarfs even museum collections. An idea of its magnitude and importance can be hinted at when one realizes that Chaffee has over 2000 ballet prints alone. The drawings and engravings of Jean Berain, the great designer for the Academie Royale de Musique in the time of Louis XIV, are very rare. Chaffee has about one hundred original Berain prints.

We don't think the Senate will launch an investigation on the Chaffee monopoly, but we were interested in how all this happened.

George Chaffee's earliest artistic ambitions were in the field of painting.

He lived in San Francisco and at the age of 15 had his first exhibit of oils and water colors.

It was his interest in the graphic arts that led Chaffee to the dance. He went to see the decor of the Pavlova Ballet, was entranced by the dancing and was soon studying ballet. He started at the Hirsch-Arnold school in San Francisco and then came East where he studied in New York and later in Europe.

Chaffee has had an extensive professional career. He was soloist with the Fokine Ballet, dancing the male role in *Les Sylphides*. He was also a soloist with the Mordkin Ballet and later joined the Metropolitan Opera Ballet, where he was a leading dancer for several years. We also remember his good dancing in a Chicago enterprise called Ballet Royale, for which he was imported as principal dancer. He has been teaching in New York for the last few years.

Chaffee had saved newspaper and magazine pictures of dancers and of course had a scrap book of his own pictures and write-ups. His first fine print was "The Generous Turk" by Canaletto. It is a Viennese print by

a Venetian artist and is dated 1659. Chaffee bought it in Paris.

As an artist interested in objects connected with his art he accumulated a few more things. He had neither the interest nor the methods of the collector, but he had excellent taste and background. Living abroad, he became interested in serious collecting and in the historic and practical qualities of the items as well as appreciating their outward charm.

The Chaffee collection consists of prints, paintings, librettos, music covers, books, statues, porcelains and scores of odd objects such as fans, clocks, candlesticks, mirrors.

One fortunate enough to be invited to view these fabulous treasures cannot possibly see but a fraction of them in one visit. The statuettes and other bibelots are on the ground floor in lovely cabinets, on the piano, on the window ledges and in every nook. Some of the most beautiful include a statuette in bronze of Pavlova by Soudbenine. There is also a self-portrait by Pavlova in porcelain and a terra cotta of the great ballerina by Lavrof. Chaffee has original plaster

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West Coast News

by **CONSTANTINE**

SAW ANGNA ENTERS' one-man show of paintings and drawings at the Los Angeles Museum. Her work is colorful, fluid and witty. The group of originals from her self-illustrated book *Silly Girl* was particularly good. The versatile Miss Enters employs water color, gouache, oils and pastel and an impressive feature of the exhibit is the fact that she is thoroughly at home in all the media.

Carmen Jones was presented at the Philharmonic Auditorium. It was a colorful and amusing adaptation of Bizet's famous operatic score, which was reset to a Harlem locale. The dances arranged by Eugene Loring were plentiful, but the movement was a conglomeration of close figures with no apparent reason and I for one was disappointed in them.

Went to the Orpheum Theatre to see a vaudeville show. Nothing very exciting happened until Maxine Gates, 250 pounds worth of buxom femininity gracefully crashed onto the creaking stage singing a torchy version of *I Feel Like a Feather In The Breeze*. Then believe it or not, and action pictures don't lie, she thundered through a clever eccentric tap routine with elevations, toe stands and spins which would wear out any number of her 110-pound dancing contemporaries at half of Maxine's speed.

Had lunch with Alvin Colt at Mike Romanoff's. Alvin is busy designing the costumes for the new operetta *Song Without Words*. Dolin, by the way, is doing the choreography for this show which is based on the life and music of Tchaikowsky. Alvin is anxious to return to New York to get started on his costume sketches for the new Michael Kidd ballet for the Ballet Theatre. This will make the eighth choreographer that Alvin has collaborated with.



250-pounder Maxine Gates astounds theater audiences with her lightness and "elevation." Constantine

Ran into the Tallchief sisters, Maria and Marjorie while they were taking class at Madame Nijinska's. They worked on a sort of friendly competition basis and the method seemed to bring results. Both danced very well. The girls are here for a rest and a brushup on their technique before rejoining their respective companies this fall.

Mary Tiffany gave a solo recital at The Assistance League Playhouse. A former member of Martha Graham's group, one could readily see the Graham influence throughout many of her numbers which were a bit on the morbid side. In the lighter vein, Miss

Tiffany came into her own with a welcome bit of foolishness called *The Body Beautiful* where she went through with what women will go through to keep the proper proportions.

Did the town with Demetrios Vilan, here on furlough from the now curtailed European Theatre of War. Demetrios is Chief Radio Man in the Naval Air Force with fifty-one combat missions to his credit, which entitle him to a two-year stay in the States which Demetrios rejected and is now en route to the Pacific. While in Hollywood, he received many screen offers, amongst them the role of Nijin-

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Anthony Z. Nelle

The Chronicle of a Dance Director and Producer

by ANN BARZEL

THE STEVENS HOTEL in Chicago is the world's largest hotel. Its Boulevard Room was designed by Engineer Healey who had been in on the construction of the Panama Canal, and he made the enormous supper room a bit on the same scale. It was something of a white elephant until dance director Anthony Z. Nellé was brought in to produce the shows. One of the first things he did was to have an elevated stage put in so that the shows could really be theatrical. He then proceeded to make dance shows the important part of the Boulevard Room, and the Boulevard Room became important and popular in Chicago.

This was Nellé's first night club job and he approached it with the idea that a night club was not necessarily nor primarily a saloon. The majority of the patrons came seeking entertainment. He had a quaint theory that a show in a night spot did not have to be salacious—and he proved to be right. Nellé's shows lean heavily on dancing, a good deal of it done by

his group of girls christened the Even Stevens. Besides line work they do character dances and ballet numbers—often on *pointe*. In choosing girls he considers their dance ability most important, for, he explains, the audience looks at a line's dancing rather than at the faces of the girls.

Anthony Nellé comes from Warsaw, where his father was an opera conductor. He was trained at the Imperial Ballet School in Warsaw (at that time under Russian rule). He was in the same class as Stanislas Idzikowski, of Diaghilev Ballet fame. Leon Woizikovski was a pupil in the school at the same time. After being graduated Nellé danced in the Imperial Ballet in Warsaw where he attained the status of first dancer. During the first World War he was evacuated to Russia where he had his first experience producing opera ballet for the Kiev Civic Opera. Next he went to Kharkov and Odessa, finally winding up in Moscow in 1917, where as the youngest producer in Russia he did several musical comedies.

"Dancing in the Dark", revue of the Boulevard Room in Chicago's Hotel Stevens featured the Chadwicks, ballroom team, and the Even Stevens

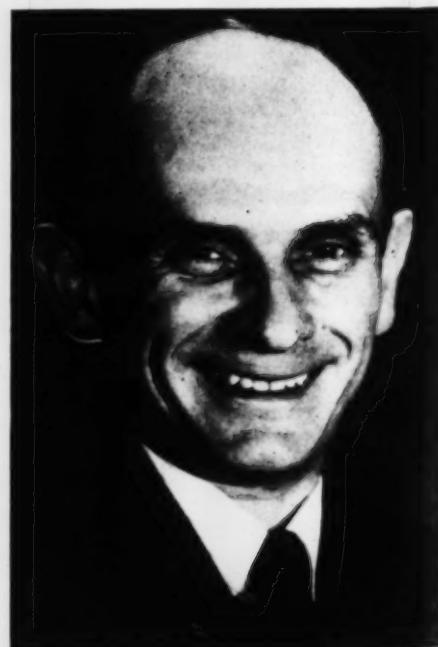
He produced operettas for the Soviet Government at the Commercial Garden Theatre in Kharkov after the Revolution. In 1920 the Soviet Government gave him a release to go abroad with the Pavlowa Co. He joined as first character dancer and remained with the troupe for a year and a half, touring Europe and America. In 1922 he appeared in New York in the *Greenwich Village Follies*. Subsequently he went with a Russian Opera Co. under Sol Hurok to Mexico.

The '20s were the halcyon days of the "movie prolog", an elaborate stage production that preceded the silent movie. Many of these were put together as a unit and toured the country. Nellé was very active in them, both as dancer and producer. His first one was a French Revue for R.K.O. There were also Keith-Orpheum tours and an Emil Boreo Revue.

After some seasons with his own unit, in which his wife Margaret Donaldson also danced, he began producing for Roxy. Since he was established in New York he opened a dancing school on Columbus Circle.

The Fox Theatres next wanted Nellé, and he put on productions that

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Anthony Nellé, dancer, choreographer and producer of dance shows, also designs for U. S. A.

Skateries

by CLIFF LOCKWOOD

"ARABESQUE! TOUR JETE! Now, one-two-three. Plie, plie!"

Not a class at a school of ballet . . . It's Gloria Nord, skating ballerina, practising for her role of prima dancer in *Skating Vanities*. Ballet terms are as familiar to Gloria as they are to the Ballet Russe and Ballet Theatre corps; before she took to dancing on roller skates Gloria's career was pretty well set in classic ballet.

A California girl, Gloria was dancing in movie shorts and Southern California theaters when she was eleven. When she was seven, she wanted to be a great ballet dancer and, studying under California's leading ballet teacher, applied herself so thoroughly that she was an accepted professional in four years.

"Dancing has been as important to me as eating or sleeping ever since I can remember," says Gloria.

"When I went ice skating, I used to apply dance steps to the skates because—well, I guess it was just a natural thing to do. At the Hollywood Ice Polar, instructors wanted me to consider dancing on ice as a profession, but I said no—ballet was for me."

Gloria went to the opening night of the Hollywood Roller Bowl and for the first time since she roller skated with the neighborhood kids in Santa Monica she put on wheels. Again she started doing arabesques and spins. Only this time she continued and, at 15, she was introducing ballet on wheels at exhibitions from coast to coast.

"It's rather hard to say in what way ballet has helped my roller dancing, because, you see, roller dancing *is* ballet. There isn't a thing I learned in the dancing studios that isn't applied to my work in *Skating Vanities*. Certainly the basic ballet principles are invaluable. For instance, the five ballet positions are the foundation for every movement I make on rollers, although they are modified just a little because of the medium I use. The same, of course, with arm positions.

I guess I don't even have to mention that. And the achievement of balance for the leaps and spins and everything else comes straight from ballet training.

"I conduct my practising on rollers just the way my classes at the ballet school in California were conducted. Primarily, there's not much fooling around. I sometimes repeat one *tour jete* for three or four hours to get it right. (That's not a particularly technical lesson, but it comes straight from class, all right!) Leaps of any sort are exceedingly difficult on rollers because of the constant turning of the wheels and the weight on each foot. The speed required before a skater can leap, like the energy evoked by a dancer for the same movement, is especially hard to get. And the balancing aid of a rosin-covered foot is not available for a dancer on skates. Those wheels are turning all the time! The whole thing is dancing, you see," Miss Nord concludes, "and real dancing, based on the lessons of Petipa and the Imperial Russian Ballet that I learned when I studied. Everything that applies to ballet dancing applies to skating on wheels, too."

* * *

The Skating Teachers College opened class sessions at Skateland, Denver, Colo., on July 9. The course ran through July 28, at which time final grades were issued and all diplomas received.

This new training innovation should bring about many changes in the teaching of skating and will change the title of the pro to teacher, because the floor guards, skate boys, etc., are actually pros yet they are not teachers.

The faculty of this new college consists of Roscoe Stockton, professor of public speaking, radio and television; Ronald S. Molden, M.D. and doctor of osteopathy and anatomy; Emily Melville, former ballet mistress of Boston, Mass., who teaches ballet application to skating at the Bal-A-Rue, Medford, Mass.; Fred Bergin, chairman of the RSROA judges, tests and

competitions committee and former orchestra leader, discussed the skate music angles; Irving Bazel, chief of the psychology department of the U. of C., discussed the psychological interpretations of skating.

During all of the discussions two stenographers took notes from which copies will be made for all of the training teachers. In former years the pros made their own notes at the pro school, and as a result each pro had different ideas as to what had actually taken place and each would have entirely different opinions on the application of new practices of teaching that had been discussed. In the future we should have a group of teachers who will be thoroughly familiar with their work.

The Skating Teachers College is broken into three units: Primary this year; Advance next year (Primary too); Post Graduate the third year (Primary and Advance for those who start late). It is planned that there will never be more than 12 post graduates at one time and these 12 will delve into research work.

All of the sessions were open discussions. Each class lasted approximately 50 minutes. The sessions were from 9 a. m. to 3 p. m. daily. There were practice periods at the end of each day's session. The pros got all of this for a \$25 tuition fee.

Among the 68 pros attending the Teachers College were the following from the metropolitan district: Lonie Riley of Hillside Rollerdom in Hollis, N. Y.; Herbert L. Wilson of New York City Gay Blades; and Dorothy and Charles Sharp from Titusville, N. J.

* * *

The skating biography of Claire Miller pro at Empire Rollerdom, who was hostess during the N. Y. State RSROA championships:

Claire, a New York product, began her professional roller skating career at Mineola, L. I. rink in 1937. Since then she has taught in New York, Connecticut, New Jersey, and Florida. Early in her career she became interested in bronze and silver test dances and has acquired medals in both along with the bronze and silver judgeship.

As instructress and exhibitionist at Rockefeller Center Rink she had among her pupils stars of stage, screen, and radio. While there she took part

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S. B. Kohn (Globe)

Featured ballerina at Billy Rose's Diamond Horseshoe Club, Cecil Lewin made her debut at the Boston Opera House when she was only six years old. She's a Harriet Hocter protegee.

TIP-TOE TERPSICHORE, euphemistically known as "ballet", is the latest fad in the Manhattan niteries now. The less said about some of these bistro ballerinas the better, although two or three in the swankier places turn in very creditable performances considering spatial limitations and other handicaps. The emphasis is now on dance attractions in most cafes which previously featured comics, crooners and vaudeville acts.

Versailles. The smooth smart Versailles where the wealth and fashion of New York gathers for its nightly revels presents a new sophisticated revue staged by Boots McKenna under the supervision of Henry Beckman.

Darlene Zito sings and taps expertly. A talent scout succumbed to her charm on opening night and signed her to a Paramount stock contract. Small wonder, for she has zest and beauty as well as good showmanship.

Honey-blonde Miriam Seabold earned a "well done" with her ballet on toe, first in a classical sequence and then in a Latin number. Miriam does justice for herself and the profession. Jack Harwood is a tap dancer with good technique, good looks, good presentation and plenty of what it takes to put his act above the average.

In the previous show the Versailles starred a team which is fast reaching the pinnacles: Bob Copsey and Carolyn Ayres, now at the Hotel Stevens in Chicago. Versatility is only one of their achievements. Their repertory includes jitterbug, Hindu, Spanish, rumba, ballet, modern and tap. Bob taught tap in Ohio and Florida. Carolyn studied under La Meri. Rosita Ortega and Bob Copsey. They are now choreographing something new: a routine to a Duke Ellington score, a combination Oriental and boogie-woogie, in jitterbug costume with Hindu bells and caste-marks.

Cuban Casino. Owner Joe Garcia watched the crowds jam his tiny underground club. Maybe he wasn't sure why they came but he intended that they return, so he went out and got

the best floor show he could find anywhere. The result is a 100 per cent dance program which is really outstanding.

Some of the entertainers sing and dance but, be it said, they terp better than they chirp. We especially liked Nedra, she of the flirty-flirty eyes, whose Spanish and Moorish dances sent the patrons into noisy adulation. Some of the younger ladies present showed a preference for emcee Rafael who sings something awful but pulls a fast rumba out of his sombrero. In the classical strain is fiery Estrellita Pena with her Mexican and Spanish dances. Inez Diaz rumbas like a series of electric shocks.

Billy Rose's Diamond Horseshoe. The floor show here shows signs of wear and tear after fifteen months of continuous service to the hix from the stix. However, reports are rife that the one and only Ann Pennington will banner the new revue now in rehearsal, which is news that has us breathless with anticipatory excitement. A movie short compiled from Ann's dances on the silver screen two decades ago will be released to the picture palaces concurrently.

One act in the current show which retains its freshness is the toe dancing of scintillating Cecil Lewin, protégé of Harriet Hoctor. Cecil's routine is plainly night-club trick dancing but she has a certain freshness and crispness and such a delicious personality that the pulse of the most jaded balletomane is inevitably stirred.

The remainder of the revue comprises a series of vaudeville acts interspersed with showgirl numbers which seldom fail to yield due appreciation.

Kelly's Stable. Featured attraction here is Aida, billed as a "cabala dancer" (self-coined word), ex-stripper and hotcha dancer, who is now taking herself seriously and producing a good commercial job. She has choreographed twelve dances which, in their way and for their purpose, are top hits. Favorites are a *Voodoo Dance* based on an old West Indian legend, and a *Reefer*



Earl Leaf

Above: Aida in a "Witch" number; at Kelly's Stable. Below: "Rue de la Paix" at Latin Quarter.

Dance, the story of a girl breaking the marijuana habit, told in dance form. Her materials are excellent, her execution sexy but not vulgar.

Latin Quarter. Lou Walters has premed a new and magnificent floor

show at his Latin Quarter with a cast of more than fifty, and a running time of one-and-a-half hours. In the "sneak preview" the show ran for over two hours so that every word or movement unimportant to the mood and
(continued on page 38)



Maybe yes, maybe no, says the expression on Russell Markert's face as he conducts an audition for the Radio City Music Hall Rockettes.

Chorus Call

By NANCY NORRIS

A successful dancer advises you on your first auditions

ARE YOU TRYING to crash a Broadway musical? Are you planning to attend your first chorus call? I said *planning*. You don't just drop in because a group of people are pushing in and out of a stage door and you too would like to appear in a side show. A few gorgeous gals have done just that and landed the job. Heaven sent them. Who sent *you*?

"Your name is not on our list," a stranger behind a small table may say. Some chorus calls are "closed." You

must have a written invitation from the office—the producer's, of course—and not the one where you are doing part-time work. However, this request-your-presence attitude is apt to occur only at final auditions and on first day of rehearsals, when the chorus line has been selected and about 16 extra girls are called back to compete for one remaining place. But let's not count our chickens before they are hatched. The finals may be two weeks after the first call and the hectic chorus call is our concern at the moment. Your chances are as good as Susie's or Minnie's. They are new to Broad-

way too, starry-eyed and fresh from dancing school. But they may not know a few rules about make-up, about their appearance in both street clothes and practice clothes that I think you should remember.

As the first line-up is generally in street clothes, wear your most attractive street outfit. One which corrects your figure deficiencies is recommended especially if you are not "The Body." Most girls wear black, but don't wear it if you do not look stunning in it. Go ahead and wear your hat, gloves, sheer stockings, high heels and costume jewelry. If you haven't got "pull" you might as well look your best because you have **COMPETITION**, and from a few girls who have already signed their contracts.

A heavy street make-up is good; a light stage make-up is better. You may have to walk to the theater in the bright two o'clock sunshine, but inside the theater the lights will not be flattering nor too bright. Be sure and emphasize your best features and see that your hair-do is becoming and stylish. You'd be surprised how a little girl can add an inch or two to her height with a tricky hair-do.

Where practice clothes are concerned, the beginner should wear a neat outfit which does things for her figure. The girl with the faded bathing suit, holey hose, and worn dancing slippers may get the job but I am speaking to *you*—unknown to anyone on Broadway and possessing no professional experience. Keep a special practice dress as your audition costume. Nothing too fancy—just new-looking and one which will give you a trim figure. Black, certainly, if you are inclined toward plumpness. A pair of opera hose (without mends, please) outline the legs to advantage. If you do not own a good pair, try leg make-up—all the way up, of course.

You cannot show off your dancing to the best of your ability in your street clothes, so if the dance director asks you to change to your practice togs, go to it. You'll say you wasted two hours putting on an exacting make-up, dressed up in your Sunday finery, wore your sheerest stockings and got a run in them. You were

(continued on page 23)

Reviews

DEBUSSY'S *Iberia* suite was given a beautiful and colorful characterization by La Meri and her company during May in four showings at the Ethnologic Dance Center in New York. The story of *Iberia* follows the infidelity of the gypsy wife of a grand duke during fiesta time in old Spain. La Meri has, with the choice of such a plot, used the dances of the Court and the dances of the gypsies; the formal attitudes of the Duke and his retinue in contrast to the spontaneous gestures of the folk. La Meri has followed the music of Debussy faithfully and the suite does not lose its Spanish quality once during the performance. Pantomime, individual characterization and the use of disguise help relate the story.

The first scene establishes the shrewish character of the gypsy and the adoring but fickle nature of the old Duke. In the second scene, which takes place in the Duke's garden in the moonlight, the choreography and subtle castanet work point up the different characters between a romantic young girl who is sincerely in love, and the several flirtations of the gypsy wife with the young men of the town. This scene, perhaps even more than the other two, catches a good feeling of Debussy phrasing and interpretation. The third and last scene is colorful, full of motion and reaches a climax when the gypsy, now disguised as a fortune-teller, betrays her identity to the Duke by screaming against his refusal to pay for his fortune. "He has heard her shrill voice too often; each has lost his interest in the other, and the fiesta begins with everyone happy."

All costumes were from the collection of the late Juan Beaucaire Montalvo, and were rich in beauty and authenticity.

The program of *Iberia* was preceded by a group of Spanish provincial and folk dances by Inez Croom and the Spanish dancers of the Juan Beaucaire Montalvo school: *Zavaranchio*, *La Reine*, and *Bulerias*. Lilian gave her usual brilliant execution of *Andalucia* and *Gitanerias*. Don Carlos Jose and his Portuguese Dancers presented two folk dances from Portugal: *Bailarico*

Saloio and *Vira da Desfahada*. The dances were spirited and had the characteristic phrases and repetition of the folk medium. The evening was a fitting tribute to the dances of the Iberian peninsula and to the memory of Juan Beaucaire Montalvo. R.W.

THOUSANDS of music and dance lovers applauded the evenings of ballet presented in New York's Lewisohn Stadium by Leonide Massine and his "Ballet Russe Highlights" on June 30th and July 1st. Both programs offered a variety of numbers, from the *ballet blanc* to the newer Massine works in up-to-date comic burlesque.

The classic *Les Sylphides*, *Spectre de la Rose*, and the *pas de deux* from the *Bluebird*, the *Nutcracker* suite and the *Black Swan* were shining opportunities for Baronova and Eglevsky, and pointed up the excellence of Istomina's classic technique. *The Warrior*, to Rachmaninoff music, is a bit of choreographic brilliance for Eglevsky, whose fine body

and strong ballet performance shows to good advantage.

Vision, with choreographer Massine and Kathryn Lee dancing, is a bit hard to take; *Pavane*, a dance written for Istomina to the Ravel score, seems interminable and says little. Istomina is redeemed by the *Bohemian* dance, a solo with gypsy fire and spontaneity that is a pleasure to watch. *Leningrad Symphony* was well-received here, perhaps because it had story value and the dancers are allowed to assume the old-fashioned role of dance-mime. Some of the choreographic figures were striking and had a theatrical "punch."

The folk numbers and comedy acts were the most satisfactory. They portray Massine at his choreographic best: he uses folk forms and music with a touch of the comic and comes off rather well each time. *Premiere Polka*, with Lazowski and Istomina, is Massine's interpretation of the jitterbug of the early 19th century; it looked

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MGM

"The Voice" dances! In one of the best musicals of this or any season, Gene Kelly and Frank Sinatra combine talents to make "Anchors Aweigh" a good story, well told. Kelly is dance director for the MGM film. The Latin-American sequences are novel and are excellent dance.

Casanova

(continued from page 7)

was in no way anything unusual in Germany. It might have seemed strange to the Italian, although it was not unknown in Italy. But in France, Germany, and England, from early times there had been kissing at dances.

The gavotte was a kissing dance and also some of the contra dances; particularly in the allemande things were not always so decorous. But there are regular kiss contra dances and later kiss quadrilles like those of which Böhme speaks in his *Geschichte des Tanzes in Deutschland*: "The kiss quadrille has the peculiarity that after the musical introduction a kiss is given. After the music sets, two opposing couples (each one extending the hands crossed) dance forward, the man turns his partner (her hands over her head) around and there ensues at a hold in the music, the kiss." We may assume from the observations of the various writers that the kiss quadrille was a special form of the allemande, of the alsacienne, of the strassbourgeoise, etc., which at that time were danced as sets of contra dances, or danced independently.

But before we speak of the German dance, we wish to return again to the "peasant wedding" so praised by Casanova. It must be known that the masked party of which the adventurer speaks belongs to that type of German Baroque festival called *Die Wirtschaft* which might be translated as "the Inn." Such *Wirtschaften* are recorded already in the sixteenth century at German courts. They are in contrast to the French and Italian masked balls at which an individual mask freedom prevails. In these German affairs mask and partner were determined according to the will of the court master of ceremonies, who sometimes decided by lot. It is in the nature of the Baroque person to submit to higher authority and so this kind of party fitted in excellently with the philosophy of Baroque entertainment. Every festival had a definite plan for which the masks were pre-arranged. The princely couple, as host and hostess, presided at the *Wirtschaft* at the head of the festive board, while the guests were served by "hired men" and "servant

girls" sitting at their own tables. Of course these were the aristocrats and members of the court.

Quite similar was the peasant's wedding in which the inhabitants of the German village — the scissors grinder, the village baker and the barber appeared, and of course everything was extremely merry. There are other kinds of festivities similar to this, like "the Kingdom", "the landscape," "shepherding," etc. To the French at the end of the seventeenth century, this kind of German court festival was unusual, and the French writer Menestrier attended such a *Wirtschaft* in Munich and designated this kind of festival as: "*d'une manière la plus agréable et la plus spirituelle du monde.*" Well, Casanova must have felt the peasant wedding in Bonn to be something entirely strange, since he made a remark devoid of understanding: "it would have been ridiculous to choose another costume, since the prince elector himself is supposed to have decided on this one."

The dances which were put on at the peasants' wedding were contra dances and "German" dances, if we disregard the furlane of the Italians. At any rate, it is characteristic that no minuets were danced, and that is understandable. The minuet was already at this time the dance of the aristocrats, while the "people" danced contra dances and German dances. And, as Casanova reports, the aristocratic society of Bonn did not take part in this festival. Similarly, in Mozart's *Don Giovanni* the aristocrats Don Giovanni and Donna Anna dance the minuet, which is already out of style, while the young, fresh, at that time quite "vulgar" German dance is danced by Leporello and Masetto. When Prince Bernhard of Saxo-Weimar visited the United States in 1825, he stopped in New Orleans. There was much dancing there. At the balls of fine society there were only French contra dances of old style. But the gentleman did not remain there long, and hurried to the ball of the quadroons, where cotillions and waltzes, fresh, new dances, were put on. So, at the popular peasant weddings, how could they have danced but "German"? The German dance had at that time for social and psychological reasons attained a particular popularity, for it came from the spirit

of the coming revolution and the democratic point of view of the masses. The simultaneous revolving of all couples was new and stimulating, and the music of the dance and its movements seemed natural and popular. This "German" came from Austria and many of the *Aria Viennesi* of the Austrian dance composers of the seventeenth century are disguised waltzes. (I have published samples of these old Viennese waltzes in the *Denkmäler der Tonkunst in Oesterreich*.)

Casanova not only danced these lively, sometimes lascivious "German" dances, but often minuets, when he wanted to appear dignified, dependable, and a gentleman. In 1763 Casanova danced minuets in London but at a hectic orgy he let an English woman show him how to dance the hornpipe, to the music of blind musicians. One can imagine how indecently this English dance, whose original music is supposed to have been played on the bagpipe, was danced at that time. For the hornpipe—to be sure it went over into higher music and composers like Purcell, Muffat, Händel used it—is put on with the lower part of the body and with frenzied movements of the legs.

(Next month, Dr. Nettl continues his research in Casanova's memoirs to find out what he thought of the dancing in Spain and in Italy.)

West Coast News

(continued from page 15)

sky, and was approached for the much-discussed Dimetrios in *The Robe*. Let's hope these same studios remember him when the war in the Pacific is finally over.

Stewart Chaney dropped by to get some photographs of the two ballets that he designed costumes for, namely *Apollo* and *Vienna 1814*. Stewart is doing the Technicolor sets for *The Kid From Brooklyn* which stars Danny Kaye and Vera-Ellen for Samuel Goldwyn.

Have taken another flyer back into dancing and people are beginning to wonder whether I am a photographer who dances or the other way around. As for me, I'm having the time of my life dancing in a very exciting

number with Clarissa (I raved about her work in last month's column) and Herman Boden for the Civic Light Opera's version of *Rose Marie*. Clarissa sings, dances and acts the role of Wanda, the half-breed, and Herman portrays the Indian brave who vies with me for Clarissa's attentions in our dance. A merry time is had by all.

Chorus Call

(continued from page 20)

frightfully tired and you didn't get the job. But the experience was definitely worth it because the more you audition the less nervous you become. If you audition well you will be remembered another time.

If you are asked to smile or walk across the stage, don't hesitate. The producer is not looking for a bronco. She who hesitates is lost, but that does not mean you must make a dive bomb dart and find yourself sandwiched between two shrimps, if you are a six-footer; or between two lamp-posts, if you are petite.

When your chance to audition comes, the choreographer may ask you to do his favorite combination or he may say "Do anything". In the latter case you have the advantage as you will be able to perform three or four steps in which you excel, or perhaps you would prefer doing a section from a routine which you have danced many times before. The dance director will observe you closely for style, coordination, and alertness as well as the amount of training you have acquired. Show quality, not quantity. Let Susie do six pirouettes on her right foot and on toe, followed by a fast triple time step, an off to Buffalo in preparation for a flip flop into split. Now let her stay there—nobody wants her anyway. A strenuous audition or just four *chenées* may send earrings flying, a splash of pearls about the floor, and bracelets jingle-jangle-jingling into the orchestra pit. So remove your crown jewels and put them in your purse.

I don't want to take all the joy out of living but I am sure you vivacious youngsters will be less disappointed when you are eliminated from the line-up if you don't jump to the conclusion that you are "in" just because everyone is nice to you. You are not "in" until you have rehearsed three days and have signed your contract.

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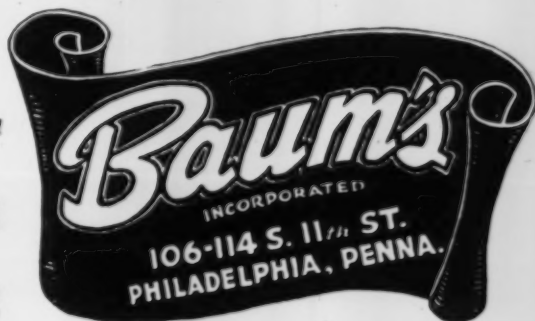
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Dance in Canada

(continued from page 12)

Stadium in Montreal, through arrangements made by Nicolas Koudriaztev, head of Canadian Concerts and Artists.

A throng estimated to be in the thousands witnessed a varied program accompanied by Franz Allers and the Montreal Philharmonic. In content the ensemble presents pure entertainment, based on the thrilling virtuosity of the dancers involved; but it can hardly be claimed that any of the numbers of the program could not be performed by a larger company, despite Massine's contentions to the contrary.

The plan of the group is much the same as that of the Slavenska ensemble of late unhappy memory, although of course the difference in result is vast. Massine rules the roost choreographically, and has designed many special numbers, of which none are particularly notable, but very effective for the circumstances. A few of them even border on the banal side, and are saved only by the individual artists, whose talents, collectively or separately, are great.

Of greatest interest were the near-folk dances allotted to Glinka's music, drawn chiefly from the opera *A Life for the Tsar*, which is at present obtaining successful revivals in the U.S.S.R. as *Ivan Soussanine*. The excerpts from the great classic ballets were done in fine style. The Massine adaptations telescoping *Les Sylphides* and *Gaité Parisienne* for six dancers to perform, contained contrasting qualities, but proved a valuable introduction to the large part of the audience unacquainted with the ways of ballet.

Anna Istomina was a revelation, and scored not only as a Canadian, but again, simply as a fine dancer. Her work was fluent and attractive, demonstrating an unexpected flair for comedy in the lighter numbers. Istomina's conception of the *Bluebird* variations remains one of the most satisfying to be seen to-day. One feels that dancers such as Istomina auger the "shape of things to come," by a promise to uphold the best classical ballet traditions.

Kathryn Lee worked hard and brilliantly, introducing herself very capably to an audience which must regard her as an unknown quality. That she will

DANCE

not remain in this category for long, is evident by her strong technical features and attractive personality.

Baronova, Massine, Eglevsky and Lazovski are well established, and have been much in the public eye of late. Baronova is still a unique personality and although there has been a change easily recognizable by her vast host of admirers, she remains a leading exponent of ballet. Eglevsky has seldom danced better, and his poise, purity of line and sustained qualities coupled to a remarkable elevation are truly striking, placing him in the front rank of premier danseurs. Massine and Lazovski sometimes bear a certain resemblance in their dancing. Lazovski brought down the house with his *Gopak*, while Massine gave an illustration of his uncanny power to absolutely grip an audience, no matter how vast.

Fortune Gallo, who played such an important role in popularizing opera through the far reaches of the United States and Canada with his San Carlo Opera Company, may well render something of a similar service, indirectly, to ballet, with this new ensemble. Countless thousands of those who will see the group during this summer's concerts, may be interested for the first time in ballet, and will serve to spread the present vogue for the art. The ensemble is therefore likely to exert an influence itself, rather than to merely profit and exploit the increased public awareness in the dance. Tribute must also be paid to the dancers themselves, for it is one of the hardest assignments to perform in open-air concerts, with tents as dressing rooms, and no opportunity of truly warming up. In their exposed situation, with every number a solo or pas de deux, before a vast audience without the usual theatrical trappings, each dancer puts forward a maximum effort.

Although the whole idea is still in something of an experimental stage, it is planned to continue the Concert Group (so-called) throughout the year, with extensive tours abroad, beginning with England in the fall. It is even possible that feelers came from Moscow approaching Massine, yet without success to date.

Toronto. The work of John Taras in Toronto productions (such as Lehar's operetta *The Merry Widow*, and

Shakespeare's play *Romeo and Juliet* in which he acted with Diana Adams also of Ballet Theatre,) has won wide acclaim in that city. Janet Reed of the same company, was also a guest for a time.

Volkoff's new "Canadian Ballet" appeared at one of the popular Promenade concerts in Varsity Arena last month, with the Toronto Philharmonic, Antal Dorati conducting. The program included a Kabelevsky score new to the country, *Golden Wheat Sheaves*, which has just been received from the Soviet Union. The ballet on this music is titled simply *On a Russian Theme*.

Prophet in his own country. The fiasco of the Montreal season in the ballet field took place with Ruth Sorel's choreography for the Montreal Festivals' production of *Carmen*. Emil Cooper, distinguished Russian conductor, was the hero of the occasion, doing three contrasting operas in one week in magnificent style. Mr. Cooper, now with the Metropolitan Opera, has in the past been connected with the ballet, officiating at many important premieres. Despite the collaboration of a few eminent artists from the Met, the local productions displayed ragged edges, of which the most threadbare was certainly the choreography. Stage direction was in the hands of Messrs. Graf and Ryckerick, but whoever may have been responsible for the last act of this *Carmen*, one term only can unfortunately describe the result—*corn*.

As for the prophet, Fernand Nault, of this season's Ballet Theatre's freshmen crop, was cast as soloist, which consisted of a glimpse or two of the local boy who is beginning to make good, in the choreographic haze surrounding him. Despite this waste of good material, it is obvious that Fernand has made great progress. Of Mme. Sorel, it may well be asked just what she was doing, for this lady is a dancer who has renounced ballet in theory and practice. Her solos seem to be constructed on a very limited range of actual ballet steps, repeated *ad infinitum*, with the focal point directed to arm, hand, and even finger movements. The locally recruited corps de ballet and other solos displayed the same flimsy weakness in choreography, but otherwise performed with discipline and precision.

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London Letter

(continued from page 9)

aux Lilas) she gives a very real portrayal of the agony of simply continuing to live after being robbed of all that can ever make life worth while.

The other new Rambert Ballet is Walter Gore's *Simple Symphony* to Benjamin Britten's music, with a most attractive setting and lively costumes by an 18-year old artist, Ronald Wilson. The ballet is in four movements: Boisterous Bourrée, Playful Pizzicato, Sentimental Saraband and Frolicsome Finale. The costumes and the idiom of choreography suggest Breton fisher folk and the ballet starts off with a delicious peasant dance flavour. Its chief fault is the insufficient contrast between the movements—only the slow saraband stands out clearly—and owing to some defects of stage patterning the dancers tend to mask each other. But the ballet is so well danced, particularly by Gore himself and Sally Gilmour, and with such infectious enjoyment by the whole company that it is impossible for the audience but to enjoy itself also.

Rambert's new dancer Norman Thompson is only "new" to this country, having had experience in the San Francisco Ballet before coming here in the Canadian Army. He danced only the Prince in *Swan Lake* (on special leave) but gave complete evidence of his unusual ability. He has good build, pleasant and (all too rare in ballet) manly bearing on the stage and handles his ballerina with perfect confidence and sympathy. In his solo he gave a wonderful exhibition of control as well as technical ability—it is long since we have seen such *pirouettes* and *tours en l'air*—and was a welcome reminder that styles of dancing other than the Anglo-Russian do exist and are producing such pupils. The Rambert week was altogether invigorating and blazed with the integrity and real endeavor of its director.

* * *

The present boom in ballet here has been responsible for the production of a strange assortment of books but none more remarkable than Eve Guthrie's *Pictures from the Ballet* which appeared this month. The paper-covered

booklet contains twelve small reproductions of water-colours, admittedly and recognizably based on well-known ballet photographs and sells for \$1.50! The other publication of the month is more encouraging and begins an interesting project. *The English Ballet Folios* will be issued monthly, each a four-page booklet devoted to a single ballet, with drawings by Shiela Graham and an erudite text by P. W. Manchester. The series started with De Valois' great ballet *The Rake's Progress*.

* * *

Briefly:—

Robert Helpmann was recently in the public eye (or rather out of it) for a few days with a poisoned finger. At least it started so, but gossip soon said it was a poisoned hand and by the next day's papers it had become a "poisoned arm" . . . The security silence has now been lifted and it is possible to say in print what has passed about orally for the last three months—namely that Algeranoff and Claudie Leonard of International Ballet were married last April . . . A statue of Anna Pavlova is to be erected in the grounds of her old home, Ivy House, which is now to become a women's hospital. The statue, by Mr. George H. Paulin, will be life-size and show Pavlova alighting on the back of a swan. The figure will have bare feet, however, for Mr. Paulin describes ballet shoes as "shapeless, ugly lumps, worn only to protect the feet" . . . Miss Agnes de Mille is over here for six months to produce dance sequences for a new film. It would be nice if she could find time to stay and do a ballet for one of our companies as well.

Dancers in Service

Corporal Michel Panaieff, U. S. Army, has been overseas since September 1944. Formerly of the Monte Carlo and de Basil ballets, Michel has entertained for his fellow servicemen from the start of his army training at Camp Bowie, Texas through his active service with the 7th Army. He has won many a convert to the ballet during this time. With special permission from the army, Michel danced in Hollywood pictures, *Mission to Moscow*, *In Our Time* and the current *Rhapsody in Blue*.

Pilot Stanley Byington, former pupil of Gladys Pinkerton in Pocatello, Idaho, was recently awarded the Oak Leaf Cluster for distinction in action in the South Pacific.

So many soldiers requested a chance to learn how to dance at a camp in Egypt, that Miss Gail Hynes, American Red Cross worker from San Francisco, decided to schedule dancing classes for GIs. With a start of a few students, the classes now number some sixty men who gather weekly for an evening of Terpsichorean fun. At the end of a two months' period, a formal commencement exercise is held for GIs who have mastered several steps of ballroom dancing. At a commencement dance at the Mena House near Cairo, graduates practiced newly-learned steps with British girls, members of the WAAF, as guests.

Miss Hynes explains that her students are seriously interested in improving their social dancing abilities. In addition, dance classes give the men a chance to relax, away from army duties. "To me it's impressive to watch the soldiers drop their complexes, and their bantering long enough to concentrate seriously on something that is totally apart from any aspect of war," she says. Miss Hynes, a former high school teacher in San Francisco, arrived in the Middle East in July of 1944 and has been stationed at Camp Huckstep in Egypt and later in Tripoli.



Cpl. Michel Panaieff, snapped in the Tyrolean Alps near Innesbruck, where he was stationed.



Dancer from the Philippines

FELY FRANQUELLI, known to more American audiences as a movie actress rather than a concert dancer, is the first to introduce the dances of her native Philippines on the stage.

The Filipino dances differ from one island to the other, showing the marks of history on the islands. For instance, the dances of Luzon are Spanish in character and the dances of Mindanao are oriental, with influences of the hand movements from the Chinese. Certain non-Christian tribes of the islands have retained their rituals and ceremonial dances, which differ from the South Seas and Hawaiian dance forms in that the feet and legs play as important a role as do the hands and arms. Some of the steps are grotesque and extremely masculine.

Miss Franquelli's American debut was in 1938 when she gave a concert of Filipino dances in the Los Angeles Philharmonic Auditorium. She was invited again in 1940. Before that she had made several European tours and was one of the last artists in concert at Paris before the outbreak of the present war. Her dance programs are well known in the Orient and in the Philippines.

Born in Manila of Italian, Spanish and Filipino stock, Miss Franquelli followed the artistic leanings of her family and studied dancing. Her six years of ballet included lessons under

Pavlova. Her favorite studies in school and at college in Hongkong were philosophy and history, interests that are of great benefit to her in recreating or interpreting dances for her repertoire. She costumes each number herself and reconstructs the musical background with percussion instruments and the piano.

In private life Fely Franquelli is the wife of Colonel Howard J. Sutter, post surgeon at Camp Croft, Carolina. Wherever she and her husband have been stationed, she has given concerts and, more often, lectured on the Philippines to clubs and associations through the auspices of Army Public Relations.

While Colonel Sutter was on manoeuvres in Carolina in 1941, Fely prepared and gave a concert in Jacksonville, Florida, and received warm acclaim from critics and audience alike. When the Sutters were transferred to Massachusetts the following year, Fely studied dramatics on a scholarship at a local school. RKO's Arthur Willis saw her act at the Plymouth Drama Festival, and it was the movies for her. Her film career began with the *Leopard Man* and include *The Fallen Sparrow*, *Cry Havoc*, the recent *Back to Bataan*, in which she has the romantic lead in a story about the war coming to her own Philippines. She has danced in but one of her films, but someday we may see her as a dancing star.

Among the fastest of native dances, requiring skill to perform, is "Tinikling," the plantation bird of Leyte. The rhythm is carried on two bamboo poles clapped together rapidly by two boys; the steps weave in and out of poles.

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Constantine

Miss Ruth as a figure from "Angkor Vat."

Ruth St. Denis

(continued from page 13)

could never fully pay that debt, but I want to pay what I can.

"My school of thought is to interest people in the use of their bodies in harmony and rhythm, a personal sense of power, and innocence of pleasure which brings no headaches in the morning. It builds up rather than destroys. It is a dream of mine to see America dancing. It is what Walt Whitman and Isadora saw. But their vision did not encompass a ten-foot floor in a smoke-laden cabaret with bodies sensuously packed hip to hip, hypnotized by the hour to the drums of an African band.

"Now there is a great deal of the white passion for creation in the arts in America, though what we generally mean when we use the word create is imitation, amplification, adaptation or translation. Real creation can only be accomplished by the union of opposite forces. Creation on any level is the conjunction of the masculine and feminine principles. No idea or living creature is ever born except by the conjunction of these two. From my personal point of view regarding creation and the arts, I insist that any genuine work of art is begun with an attitude of poetic feeling. Lacking this, it lacks true and living beauty.

"There will inevitably be in every art two types. The excellent technicians who absorb and carry forward the style of dancing that they are taught. They will always make up the majority of the dancers because the majority of people are non-creative. I realized that to an appalling degree in the war plant where I counted parts and hammered them into boxes for eight months. I saw how easy it is to plod unthinkingly along the road and this applies equally to a dancer or a blacksmith.

"The other type is the creative soul and that type has one devil of a time, because it inevitably runs counter to its age. It finds no techniques ready to its hand and must grow amidst the disbelief and antagonism of its family and its contemporaries. If it can battle these to the point of manifestation, then it has proved its creative genius.

"The dancer of today, to whom the forms of the school or stage are not antagonistic to his soul, must dedicate himself to the perfecting of these forms to the point of his immediate success. He lives largely and successfully by the comparative method and when that comes in a perfectly proportioned ballet, I am the first to applaud the dancer. Naturally my interest is on the side of the creative artist.

"When the poetic soul, and I use the word 'poetic' advisedly, wants to express itself, it will reach out and find the technique or language which best speaks its vision. But having a superb technique per se will never create visions in the soul. The summing up is that you must be faithful to your own genius and therefore add your color to the great palette of the dance as a whole."

Chaffee

(continued from page 14)

figures of Elssler and Taglioni by Barre and a Staffordshire piece of Perrot and Grisi in a polka.

There is a model theater made of paper by Engelbrecht and dated 1725, and a tiny porcelain scene of Elssler and Perrot in *Le Delire d'un Peintre*, made in Vienna in 1844.

An engraved glass mirror that was once the property of Vestris has a prominent place, as does a bronze

clock featuring Taglioni in *La Sylphide*. The latter was bought in Paris one day when Chaffee, girding himself for the hunt, jokingly announced, "Today I feel I'll find a Taglioni item." He certainly did.

We are particularly covetous of the bronze candlesticks with Elssler in her *Cachuca* costume as the bases. These Chaffee found in Chicago, right under our unsuspecting nose!

Drawings and paintings in the collection include 15 gouaches by Daniel Rabel, painter for Louis XIII. There is an anonymous gouache of Fanny Cerrito in her *Shadow Dance* and a portrait in oil of Elssler in *Esmeralda* by Steuben, and another by Thomas Sully. Caricatures of Taglioni and Perrot in *Flore and Zephyre* and signed Theophile Wagstaff are by Thackeray.

Gontcharova has made various studies of Chaffee; Frances Gifford, Fritz Bultman and Clifton Newell have painted his portrait.

The books in the collection are for the most part in fine old leather bindings. Among the most rare are *Il Bal-larino* by Fabritio Caroso (1581), Cesare Negri's *Le Gratie d'Amore* (1602), and a copy of *Le Ballet Comique de la Royne* (1582) believed to be the oldest ballet libretto. Dated 1617 is "*Le Ballet du Roi, La Délivrance de Renaud*."

The tiniest book is a miniature *carnet de bal* (2"x1½") with silver inlay tortoise-shell covers and ballet prints among the pages.

The lithographs form the largest part of the collection. Taglioni, Elssler and Cerrito lead in the number of prints though Chaffee has no favorite dancer or print. He is an authority on the Romantic Era of ballet. He has an extraordinary amount of material on the ballet *Giselle* and will probably publish a book on the subject.

Because so much dance material points to France, Chaffee has particularly great admiration for the French contribution to ballet. In fact he considers ballet to be basically French. That does not preclude his appreciation of the participation of other nationalities in the art. Chaffee has much that is Italian and Austrian and Russian and more English lithographs than any Englishman thought existed.

The collection contains scores of American items, some of which were discovered in Europe! Music covers

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predominate although there are paintings too, including one by Napoleon Sarony of Paul Taglioni and his wife Amelie in *La Sylphide*, and another of Mme. Le Comte as *Fenella*.

George Chaffee does not merely own this wonderful collection. He has studied and discovered much and his writings have added several chapters to the sum total of what we know of Ballet. Further, he has shared his

treasures by exhibiting some of them in the "Five Centuries of Ballet" at the Wildenstein Gallery, at the Museum of Modern Art and at the Museum of the City of New York. His monthly souvenir page in *Dance* magazine is a lovely gift to the dance world.

Walter E. Owen photographer

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Skateries

(continued from page 17)

in N. Y. Paramount picture *New York Town* and posed for a full page for *Life Magazine* modeling a skating outfit called the "Skaterina". This led to modeling for Gladys Gooding of Great Neck, L. I. Miss Miller joined America On Wheels, a chain of eight rinks in 1941, where she gathered together all the professionals and taught them international style so that only one method would be used in all the rinks. As a choreographer she directed most of the costume roller productions in America On Wheels. While she was teaching in Asbury Park the popular novel, *Portrait Of Laurel*, was written by Kenneth Thomas. Miss Miller was Laurel although some parts are purely imaginary. The *N. Y. Herald Tribune* wrote a synopsis of the story on October 10, 1943.

When Pearl Harbor was attacked, Claire's pupils left every day for the different branches of the service. When her brother joined the Navy, she also donned a uniform and trained in Daytona Beach. From there to her first assignment in the Army Air Force at Chanute Field, Illinois. She attended the weather school and became a weather observer. While at this field Miss Miller was honored by the com-

(continued on page 33)



Paul Kubenstein

Claire Miller, hostess at RSROA competition.

Anthony Nelle

(continued from page 16)

toured their houses from coast to coast. Dancing was the mainstay of these movie prologs, and the theaters had large symphony orchestras to accompany them. Nellé shows included his own versions of *Les Sylphides*, *Scheherazade*, *Giselle* and the Polovetski Dances from *Prince Igor*. He also put on elaborate ballets to Tchaikovsky's Fourth and Fifth Symphonies and to Beethoven music. He got his worst panning for arranging a ballet to Grofé's *Grand Canyon Suite*. Among the solo dancers who appeared in the productions were Patricia Bowman and Joyce Coles.

When sound pictures came in, prologs went out, but Nellé found himself in Hollywood where he directed dance sequences for R.K.O. These included numbers for Wheeler and Woolsey's *Half Shot at Sunrise* and a machine ballet for Pola Negri's film, *Lady in Red*. The latter was especially interesting for Nellé who had gone to school with Negri in Warsaw.

In 1931 Nellé returned to Europe. He visited his mother in Warsaw and then became active producing French type revues at the Prince of Wales Theatre in London. He also worked at the Coliseum with Oswald Stoll, producing a foundry ballet to the Beethoven Fifth Symphony. It was very successful, but he was dubbed a communist for his glorification of the worker.

Next Nellé did a show at the Scala Theatre in Berlin and for UFA films, a spectacle picture called *One Night in May*. In Budapest he produced a movie titled *Ladies from Variety*. But by this time Hitler was at his heels so he came back to America.

In Washington came one of the most interesting chapters in his career, camouflage design. He had always drawn, painted, and designed sets as a hobby. He had picked up a lot of useful knowledge in his film work that made him valuable in camouflage work, particularly from the aviation and submarine angles. Among other things, Nellé designed an undersea garage for submarines (and he keeps the blueprints in his scrap books along with press notices on his revues and photographs of his ballets.)



Janina Frotovna and Felix Sadowski, formerly of the Polish Ballet, and now doing pictures for Universal, dancing and directing dance sequences, are shown here in a Polish dance.

He also worked for a year at the Bell Aircraft Works in Niagara Falls. His particular sphere was visual training. After studying assembly line methods he speeded up production considerably by realizing that the eye recognized color more rapidly than it did shape or a number, so he had the various parts of the planes painted different colors to facilitate recognition.

Before coming to Chicago last fall Nellé was dance director for the Municipal Opera in St. Louis. Among the soloists who worked in his ballets were William Dollar, Marie-Jeanne, Marina Svetlowa, Charles Laskey and Patricia Bowman. The corps de ballet was the group he later brought to the Boulevard Room. This summer Nellé and the troupe are again with the Municipal Opera.

Since 1929 he has had a home on Lake Erie in Gowanda, New York. It is near a Passionist Monastery and at the invitation of the brothers Nellé produced a Passion play *Veronica Veil*.

He returns to the Boulevard Room this fall, but there are plans afoot to open a music-hall in Chicago where Nellé would produce variety-revues to play ten weeks each at popular prices.

Nellé also has a nebulous plan to take an American show to Soviet Russia. It would include a top jazz band and singers like Ethel Waters or Lena Horne, tap dancers and acts like The Three Sailors and an American Ballet. Since there is a language barrier it would have to be an all song and dance show and it should be thoroughly American.



Dancers having a rest, and getting a good tan: Alicia Markova and Anton Dolin snapped while on vacation at Ponte Verde, Florida last month.

News and Cues

TWENTY YEARS AGO, on July 13th, the first dance program to be presented in a stadium concert was given by RUTH ST. DENIS and TED SHAWN at the Lewisohn Stadium . . . July 28, 1945 saw ballet revivals under the direction of ANTON DOLIN, with ALICIA MARKOVA, assisted by BETTINA ROSAY, ALBIA KAVAN, ANNE SIMPSON and JOHN KRIZA.

MARINA SVETLOVA, ballerina of the Metropolitan Opera Ballet Company, is appearing with the St. Louis Municipal Opera Company in a special ballet choreographed for *Madame Pompadour*. LEON VARKAS, premier danseur with the Met Opera Ballet Company is currently appearing at the GLASS HAT at New York's Belmont-Plaza Hotel.

Of community interest in the spread and enjoyment of dancing is the summer park program in Salt Lake City, Utah. Each city park presents, once a week, an evening of entertainment. Students and instructors from the local dancing studios are guest artists on the program, and offer a variety of dance numbers to the thousands who attend.

The DANCE CENTER of the YMHA, Lexington Avenue at 92nd Street in New York, failed to "discover" anybody in an audition held last

month for its 1945-46 audition-winners' recital. Fifty to sixty are generally auditioned to obtain the five, six new young dancers of promise annually presented. Dancers interested write to Mr. KOLODNEY, Educational Director, for an appointment . . . Classes in the technique of the modern dance again will be given at the Dance Center by DORIS HUMPHREY, CHARLES WEIDMAN and MARIAN SCOTT next season.

HAROLD LANG has joined the cast of the new musical *Mr. Strauss Goes to Boston*, for which EDWARD CATON is choreographer. Dancers ELENA KRAMARR, BABS HEATH and MARY BURR have featured roles . . . LUBOV ROUDENKO will appear in the JAN KIEPURA musical, *Polonaise* . . . Three ballets for MILADA MLADOVA in the film of Cole Porter's life, *Night and Day* . . . The HERMANOS WILLIAMS TRIO were featured on the Roxy stage with the showing of *Nob Hill*, 20th Century-Fox film.

STANLEY HERBERTT, JACK O'BRIEN and REGIS POWERS attracted favorable comment for their dancing in *Hollywood Pinafore*.

JANINA FROTOVNA and FELIX SADOWSKI, formerly of the Polish Ballet, have been making pictures in Hollywood. Sadowski directs the dance

sequences as well as appears in them. Among the pictures they are in are *Alaska*, *Lake Placid Serenade*, *Blonde Ransom* and the as yet unreleased *For You and For Me*.

Song of Mexico is Republic Pictures latest Pan-American musical, featuring dancer ADELE MARA and, of *Three Caballeros* fame, dancer CARMEN MOLINA.

The Donaldson Awards for outstanding theater achievements for the season 1944-45 went to AGNES DE MILLE for her choreography in *Bloomer Girl* and *Carousel*, with second place going to JEROME ROBBINS for *On the Town*. Best dancers on the scene were chosen BAMBI LINN and PETER BIRCH, of *Carousel*. Scenic design award went to HOWARD BAY for *Up In Central Park* and the costumes award was given to MILES WHITE for *Bloomer Girl* and *Carousel*.

The third season of the PIEDMONT FESTIVAL OF MUSIC AND ART opened on July 25th in

(continued on page 35)

August Attractions

NEW YORK:

Ethnologic Dance Theatre, 110 East 59th Street:

Performances Tuesdays and Wednesdays, 9:00. Dances from many lands.

Radio City Music Hall, Rockefeller Center:

"Victor Herbert Revue", with Harrison and Fisher, ballroom team.

Roxy Theatre, 50th at 6th Avenue: The Berry Brothers, Buster Shaver and Olive and George, midget dancers.

Museum of Modern Art, 11 West 53rd Street:

July 3—Sept. 16: Stage Designs by Joan Junyer, Catalan painter, in the Dance and Theatre Design Gallery: models of stage sets, relief models of dance figures, costume drawings and dance figures with shadow projections.

Community Folk Dance Center: Arlington Hall, 9th Street and St. Marks Place. Servicemen Free. Tuesdays, Fridays, 8:30 to 11:30 p.m.

Square Dancing, YWCA: Lexington Ave. and 53rd St. Thursdays, 8:30 to 11:30 p.m.

West Side Branch, YWCA: 501 West 50th Street. Tuesdays, 8 to 11 p.m.

Skateries

(continued from page 30)

pany by being chosen for a coast-to-coast NBC broadcast which was carried by shortwave to American forces in all parts of the world; "The Army Hour" on the occasion of the first anniversary of the WAACS. This was done from the top of the airplane hangar at the control tower where airplane traffic was handled by Miss Miller and another technician.

Shortly after this a trip to Des Moines, Iowa, was scheduled and the grueling grind of Officers Candidate School with the result of Lt. Miller emerging in July, 1943.

When the WAACS changed to WAC Miss Miller returned to the skating world. As most of the rinks had pros the next best thing was to try out for skating shows. First was Sonja Henie's ice show tryout at Great Neck, L. I. Not having had enough ice practice the final result was that she joined the *Skating Vanities* in St. Louis, and traveled to Memphis, New Orleans, Chattanooga, Milwaukee, Cincinnati, and Detroit. With the knowledge gained from actual show experience Miss Miller returned to the teaching field to direct dance and figure classes and choreographed Empire Rollerdom's number in the Madison Square Garden RSROA Annual Polio Show.

* * *

Results in the RSROA 1945 Eastern States Championships held in Queens Roller Rink, Elmhurst, L. I.:

Junior Boys Figures: Peter Gulle, Park Circle, 1st; John Haddad, Paterson, 2nd; Raymond Murtha, Queens, 3rd.

Junior Girls Figures: Joan Westenberg, Wal-Cliffe, 1st; Barbara Trayer, Park Circle, 2nd; Claire Landry, Briggs Figure Skating Club, Springfield, Mass., 3rd.

Novice Dance: Fay Johnson and Thomas White, Fred Freeman Figure Club, Boston, 1st; Florence Casper and Henry Eberhardt, Wal-Cliffe, 2nd; Delphine and Nicholas Andre, Wal-Cliffe, 3rd.

Intermediate Mens Figures: Norman Latin, Park Circle, 1st; Leonard Baggailey, Paterson, 2nd; Jacob DenBleyker, Paterson, 3rd.

Junior Dance: Gertrude Pichette and Robert LaVenture, Whalom Skating Club, Fitchburg, Mass., 1st; Joan Westenberg and Henry Kirshe, Wal-Cliffe, 2nd; Barbara Trayer and Peter Gullo, Park Circle, 3rd.

Novice Ladies Figures: Dorothy Glintenkamp, Wal-Cliffe, 1st; Violet Farina, Park Circle, 2nd; Lorraine Burdick, Queens, 3rd.

Junior Pairs: Joan Westenberg and Henry Kirshe, Wal-Cliffe, 1st; Barbara Trayer

(continued on page 37)

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Reviews

(continued from page 21)

fun and called for strenuous dancing and wide pantomime. Massine's *Farruca* from the *Three-Cornered Hat* is always a popular success. *Polish Festival* and *Capriccio Espagnol* brought the whole company on stage. Eglevsky seemed ill-cast in an idiom so far from the classic role of the male ballet dancer, but the others, particularly Lazowski, danced well. Baronova was never more charming as in the *Russian Dance*, with Lazowski. And Lazowski repeated his success of last year with the *Gopak*.

At the *Dentist*, with appropriate music from Shostakovich, displayed the comic talents of both Kathryn Lee and Lazowski, as did also the *Poodle Dance*.

From outdoor presentations, where their stage may be an open platform without scenery or curtain, the dancers and choreographer of the "Ballet Russe Highlights" are offering dance patrons across country a fine sampling of what can be done in dance, and, more specifically, in ballet. The company is introducing the dance to many new audiences and is renewing contacts already established by bringing to the others such names as Baronova, Eglevsky, Lazowski, Istomina and Massine. Kathryn Lee has shown herself a strong dancer, and Massine has written for her several virtuosic numbers.

The music is always well-selected. If at any time the dancing on stage does not hold the interest, Franz Allers' direction of the familiar and popular scores will certainly be rewarding. R.W.

ON MAY 12TH, at the San Francisco State College, the San Francisco Dance League presented two concerts; the matinee, a program of dances by the student group, was more successful than the evening professional.

Edith Wiener deserves praise as choreographer and dancer. Jeanne Riley in her composition *Impasse* shows much promise. In the evening, Jacqueline Ogg proved the most exciting dancer in two studies in movement quality. Her technique and ease of movement was a great joy on a program where there was so much straining. Jack Walton danced a virile *Benedictus* and a refreshing *Exhilaration*. Mimi Kagin

danced well but pointlessly: there is no goal to her choreography and her *Wednesday's Child* had nothing at all. There are many good modern dancers in San Francisco, but they are doing ancient modern dance, making a fetish of geometrical figures in a world that is full of living material.

At the Curran Theatre on May 20th, the San Francisco Ballet performed four new ballets for the International Press. Under the direction of Willam Christensen, the new ballets combined classic patterns and jazzy "swamp" rhythms. The Can-Can scene of *Barbary Coast* was expertly done by Mattlyn Gevurtz, Rosalie Prosch, Barbara Badertscher and Katherine Beattie. *San Francisco Street Scene* was danced and mimed by Onna White, Robert Thorson and Leslie Lavery. The street scene culminates in a dance that promises to be the West Coast's contribution to national ballrooms over the country: the "Big Apple" will move over for the "Cable Car Swing." The hit of the show was the uproarious *Burlesque*, the entire corps displaying in this number versatility and subtlety.

Across the bay in Oakland, the Raoul Pause dancers were featured in the Oakland Spring Festival of Opera. The group as dancers seem very inadequate to the interesting choreography of Mr. Pause. Emmaline Gordon, the excellent premiere danseuse, together with Mr. Pause, save the ballets from threatened failure.

R.S.



Columbia Pictures

In the technicolor film, "A Thousand and One Nights," dancer Mari Jinishian, former pupil of La Meri, does ritual "Revering of Krishna."

A COLUMN IN DOUBLE FILE of both sexes overflows the corridor of the Hotel Roosevelt into the street about 3 p.m., when the American Theatre Wing opens its doors to their Sunday tea dances for GI's at the Roosevelt Grill. There is room inside for only 450 of them, but more hang around for a while on the chance that some Joe or Josie can't stay all afternoon. If the lines show a preponderance of males—yes ma'am, too many men, *can you imagine?*—or *vice versa*, an SOS for the other sex is rushed out immediately to make up the difference.

Carl Van Vechten, the *bon vivant* of many talents, takes over the microphone to introduce the guest stars of the day. Each Sunday, through UTWAC (United Theatre War Activities Committee) the GI's may be sure of some entertainment to spice the afternoon. Five principals of Ballet Theatre have dashed up from the matinee show at the Met (their spring engagement in N. Y.) to present the amusing *divertissement*, *Judgment of Paris*.

The wryly humorous ballet is laid in a Parisian cabaret, with three dancers (Misses Lucia Chase, Janet Reed, Shirley Eckl) vying for the smiles and shekels of an intoxicated customer (Antony Tudor) who passes out and is "rolled" by the three charmers and their henchman, the waiter (Hugh Laing).

That the odds are against many in the crowd having a speaking acquaintance with the word "ballet" phases no one. There is also a slippery ballroom floor for the ballet dancers to contend with, but no average audience would know about that, and to the dancers it is simply another pin-prick at the dance front to be taken by entertainers in their stride. The applause is terrific and the enthusiasm astonishing.

Carl Van Vechten comes up to tell of other performances. "The time Markova appeared, you could have heard a pin drop, everybody was so quiet. It didn't seem to matter a bit that ballet was new to them. Instinctively they realized they were seeing an exquisite performance. They loved her."

Alicia Markova, prima ballerina, had appeared on two Sundays, the first time alone, the second with Anton Dolin, premier danseur (they

were appearing at the *Seven Lively Arts* in N. Y.), dancing the *Pas de Deux* from *Les Sylphides*.

"And," continues Mr. Van Vechten, "what they see here whets their appetite for more. We're incidentally helping to create future ballet audiences."

The lights dim and the band led by Russ Smith (who pops in from Washington, D. C. each Sunday) takes over. The dance floor fills with uniform-clad figures to the last inch, when word passes that Killer Joe is about to do his stuff with a jitterbug gal from Californ-eye-aye. And there is the old smoothie "letting go" with his WAVE partner, good as ever after a five-month hospital sojourn that culminated in his discharge from the Coast Guard this spring. They call him Killer Joe because he can wear out three girls before he begins to sag himself. He also answers to the name of Frank Piro.

And the gang stays on until the closing strains of "Good-night, Sweet-heart"—which Russ and the boys don't get to until a half hour after the announced closing hour of six. The American Theatre Wing Tea Dances are doing themselves proud, the way nobody wants to leave.

News and Cues

(continued from page 32)

Winston-Salem, N. C., and on July 27th presented a folk pageant entitled *United We Sing*. Under the direction of Albert P. Stewart, the program featured songs and dances of the United Nations, climaxed by a community sing of American traditional music. Other programs of the festival week were symphony concerts of Stephen Vincent Benet's *The Devil and Daniel Webster*, Pergolesi's *The Jealous Husband*, art exhibits, demonstrations of arts and crafts, a photography show and a choral group of 300 boys' voices. The Piedmont Festival is a community expression of the art, crafts, music, and dance of its people.

The current exhibit at the MUSEUM OF MODERN ART presents JOAN JUNYER's original concept of a new-dimensional design for the theater and for the dance. Mr. Junyer is the designer of the Ballet Russe de Monte



Dorothy Carrington and Mary Lou Ward, pupils of Harriet Lundgren in Chicago, have appeared professionally with many opera ballet groups.

Carlo Cuckold's Fair and for Argentinita's *In Old Madrid*. The three-dimensional stage sets of Joan Junyer emphasize the relation of the performer to his environment.

GEORGIE TAPPS, back from a tour overseas, is spotlighted at smart La Martinique in New York, and may join the cast of the forthcoming musical *Holiday for Girls*.

The Ethnologic Dance Theatre July programs featured LA MERI and her NATYA DANCERS in Latin-American numbers, with dances from Cuba, Venezuela, Peru, Chile, Mexico, the Philippines and Argentina.

VALENTINA OUMANSKY, from the Ballet International corps, has been added to the cast of *Oklahoma!*

MADGE FRIEDMAN, modern dancer who has been in Red Cross Service in Casablanca and Italy, is home on furlough.

RUTH PAGE will probably direct the CHICAGO OPERA BALLET this fall.

PAUL SHAHIN, ballroom instructor with headquarters in Chicago, has something new for you if you want to learn how to dance. Shahin is publishing sheet music with dance lessons described and diagrammed on the back page. Twenty tunes and lessons are already on their way.

Next season's programs at the YMHA Dance Centre will include CHARLES WEIDMAN and COMPANY, JOSE LIMON, BEATRICE SECKLER and DOROTHY BIRD, the DUDLEY-MASLOW-BALES DANCE TRIO, ARGENTINITA and ENSEMBLE and MARTHA GRAHAM and her company.

You can get tunes from the Broadway musical, *Carousel*, on discs now, played by your favorite bands. BENNY GOODMAN does a good job on Columbia recording of *June is Bustin' Out All Over*, and FRANK SINATRA sings *If I Loved You* from the same musical, also for Columbia.

The RADIO CITY MUSIC HALL stage show is now honoring Victor Herbert with a revue entitled *Victor Herbert Album*. HARRISON and FISHER, ballroom dancers and choreographers, do a series of charming and droll dances of Herbert's day to several of his better-known waltzes. *Babes in Toyland* stars the ROCKETTES and the *March of the Toys* the corps de ballet. FLORENCE ROGGE and RUSSELL MARKERT have succeeded with another fine song and dance production. The scenic and lighting effects of *Natoma*, the Dagger Dance, are particularly effective, and the orchestra continues to supply its richly-arranged music.

Around the Studios

Dance recitals all over the country during the month of June stressed ballet and the Latin-American influences of the dance scene. MILDRED REAMEY presented *Le Lac de Reves* to music by Grieg, for her June 12th recital in Little Rock, Arkansas. MARGARET JOHNSON, in Ocean City, N. J., choreographed a play-ballet, *Dream Girls*, on June 22nd; profits went to the local high school milk fund. In Madison, Wisconsin, the LEO KEHL SCHOOL presented its annual "Invitation to the Dance" on June 14th and 15th, with *Scene de Ballet* and *Rhythms Unrationed*.

The MARLOS SCHOOL OF DANCING in Jamaica, Long Island, gave *Princess Aurora's Wedding* in a three-part recital on June 15th. A donation was made to the local Red Cross chapter. In Wilmington, N. C., the Southern Ballet, under the direction of HELEN RENE, followed a white ballet with *Scheherazade* and *La Vie Parisienne* in a dance concert on June 15th. Canada's BETH WEYMS presented pupils from her schools in Welland and in Toronto on June 1st and June 12th, respectively, with tap and ballet numbers.

SYBIL SHEARER presented a program in lovely outdoor surroundings near Mundelein, Ill. Her children's classes appeared in some informal

ballets and looked like they were having a good time. There was none of the over-strained feeling of too much of the dance that is taught today, nor were there the faults of posture and movement that creep in.

Miss Shearer danced several solos including a new one *Seventeen, Come Sunday* that made full use of her attractively coltish quality of movement. There was also a long work with a large group of adult dancers to Stravinsky's *Sacre de Printemps*. It was the first time Miss Shearer had done choreography for a large group and it is a fine piece of work, effective theatrically and well-danced, particularly by Miss Shearer and a group of three girls in bright slithery tights.

BEVERLY CARLTON JONES, of the San Francisco Junior Ballet, is assistant to GLADYS PINKERTON in her studio in Pocatello, Idaho.

Classes in modern dance have proved the most popular in the physical education department this year at Kansas State Teachers College. Dance instructor LILIAN ZANER presented a program of solo dances of folk inspiration, with music arranged and composed by Mrs. Florence Kearns. At the beginning of the summer session, a dance group was formed, and a student demonstration was given in July at the close of the term.

MARIE PALMER-CHIZZOLA in Port-Of-Spain, Trinidad, may leave her ballet studio there and return to Far Rockaway, Long Island, where she first began her studies and teaching.

The first known production in ballet form of Humperdinck's opera *Hansel and Gretel* was performed in concert by pupils of THELMA BAGG in Jacksonville, Florida in June. Other ballets on the program were *Coppelia* and *Cinderella*, all well danced, with choreography by Miss Bagg. Among the spectators were ballet stars ALICIA MARKOVA, ANTON DOLIN and FREDERIC FRANKLIN, vacationing at nearby Ponte Verde.

Dancer-choreographer DON PEDRO, of former PEDRO and DIANA team known to the better theaters and nite spots for their adagio, tango, Latin American dancing, is looking for a new partner.

After finishing the summer session of their school in Pocatello, Idaho, the WATSON SISTERS, ALICE, DOROTHY and JUNE are in New York studying with ANGEL CANSINO, CARLOS, and MURIEL STEWART, among others.

The cast and staff of *Oklahoma!* held a party at the Waldorf-Astoria last month to celebrate the 1000th performance of the show. 12 of the original cast were present, plus guests from other stage shows and musicals: MADY CHRISTIANS, BILLY ROSE, Mr. and Mrs. OSCAR HAMMERSTEIN, MAX GORDON. THERESA HELBURN introduced speaker-for-the-occasion KATHARINE SERGAVA, who talked in Russian.

Former ballet dancer and teacher JULIETTE MENDEZ passed away in Hollywood.

The newly formed Canadian Ballet is headed by Boris Volkoff, with Margaret Clemens as musical director, assisted by Leo Barkin. Members of the group are Linda Aliman, Janet Baldwin (Mrs. Volkoff), Isobel Bodkin, Natalia Butko, Wendy Canetta, Ruth Carse, Barbara Ferguson, Mildred Herman, Beth Lockhart, Patricia Vanstone, Helen Zwior, with John Marsha and Everett Staples.

Beatrice Kraft

IN REPOSE, Beatrice Kraft seems like a beautiful and demure doll, but there's much more than straw and sawdust in that pretty head of hers.

We predict that eventually she will become one of the West's leading exponents of the Hindu, Javanese, Oriental and East Indian dance. Ambitious and very serious about her work, Beatrice Kraft has talent which may blossom into genius. There is no question in her mind about what she wants to accomplish in her career. She is fanatical about nothing, zestful about everything.

There's no doubt that her dancing packs a wallop that wows her audiences whether it be on the concert stage, in a musical comedy, on the screen or in a smart, smooth supper club. She is versatile enough to entertain and enchant any kind of audience. Her agents, realizing this, are booking her toward star rank in motion pictures, television and Broadway extravaganzas.

It's the old story of art vs. commercialism. Another might be tempted by such opportunities, but when you hear Beatrice Kraft talk, you know she is not one of them. She resents the charge of her "selling out" to commercialism. Like many a figure in the dance world, she has found she can stick close to dance as an art even while doing the lucrative dance jobs.

Under present conditions, her ambition to travel in the Orient for direct study of native dance at its source cannot be carried out. Her work as a serious artist, and the leader of her own dance company which will offer experimental story ballets in the idiom of the eastern dance, will come later, but her mind is never far from this objective.

A native of Englewood, N. J., Beatrice first studied ballet under Mordkin and Vestoff. She is still a balletomane. Then, at a performance of Shan-Kar at the Majestic Theatre in New York, she was so impressed that she determined to devote her career to the dance of India. She saw an advertisement in *Dance* magazine of La Meri's School of the Natya Dance, and she and her sister Evelyn registered there. After three years under La Meri, the Kraft sisters embarked upon their professional career.

Their first engagement was at the Club Samovar in Montreal, then a real triumph at Cafe Society Uptown (where Beatrice is currently playing a return engagement). In 1942 they toured the top spots of the country with Jack Cole. Since sister Evelyn married, Beatrice has danced solo. She played a dancing and speaking part in the Broadway musical, *Sadie Thompson*, danced in the MGM movie *Kismet* and starred in the swank Maisonette Room of the St. Regis Hotel. Beatrice Kraft has added her talent, successfully, to the new field of dance expression . . . television.



Earl Lear

Beatrice Kraft is currently appearing at New York's Cafe Society Uptown, in Hindu numbers.

Skateries

(continued from page 33)

and Peter Gullo, Park Circle, 2nd; Audrey and Raymond Murtha, Queens, 3rd.

Novice Pairs: Dorothy G'intenkamp and George Metz, Wal-Cliffe, 1st; Eileen McDonnell and Roy Studrud, Bay Ridge, 2nd; Evelyn Biderman and Paul Weiss, Queens, 3rd.

Intermediate Pairs: Peggy Wallace and Norman Latin, Park Circle, 1st; Ruth Schulte and John Haddad, Paterson, 2nd; Irene Crawford and William McKenzie, Paterson, 3rd.

Novice Mens Figures: George Metz, Wal-Cliffe, 1st; Ned Norwood, Freeman Figure Club, Boston, 2nd; Roy Studrud, Bay Ridge, 3rd.

Intermediate Ladies Figures: Peggy Wallace, Park Circle, 1st; Eileen McDonnell, Bay Ridge, 2nd; Patricia Carroll, Queens, 3rd.

Intermediate Dance: Mary Abbott and Charles O'Connell, Freeman Figure Club, Boston, 1st; Eleanor Nash and Robert Guthy, Wal-Cliffe, 2nd; Virginia Napoli and Frank Gallagher, Park Circle, 3rd.

Senior Ladies Figures: Carol Bodden (un-attached), New York, 1st; Helen Sokolowski, Park Circle, 2nd; Cynthia Rallett, Freeman Figure Club, Boston, 3rd.

Senior Mens Figures: Edwin Campbell, New Dreamland, Newark, 1st; Tommy Lane, Park Circle, 2nd.

Senior Dance: Helen Sokolowski and Michael Paznik, Park Circle, 1st; Gloria Kirshe and Charles Sprague, Wal-Cliffe, 2nd; Eleanor Muller and Roy Reynolds, Wal-Cliffe, 3rd.

Senior Pairs: Anne Nutile and Jacob DenBleyker, Paterson, 1st; Helen Sokolowski and Tommy Lane, Park Circle, 2nd.

Fours: Evelyn Bidermann, Paul Weiss, Jean Kuester and Donald Tuohy, Queens, 1st; Anne Nutile, Jacob DenBleyker, Ruth Schulte and John Haddad, Paterson, 2nd; Peggy Wallace, Norman Latin, Helen Sokolowski and Tommy Lane, Park Circle, 3rd.

Results in the ARSA, 1945 National Championship held in Twin City Arena, Elizabeth, N. J.:

Juvenile Boys: Joe Hottinger, Martinez, Calif., 1st; Frank Henrich, Mineola, 2nd; Ronald Rancort, Hartford, Conn., 3rd.

Juvenile Girls: Loretta Ruehle, River Rouge, Mich., 1st; Diane Lanzotti, Elizabeth, 2nd; Christine Ross, Detroit, Mich., 3rd.

Juvenile Dance: Rita Roy and Ronald Rancort, Hartford, Conn., 1st; Pauline Ranturri and Joseph Pollicito, Hartford, Conn., 2nd; Marguerite Le Grady and Thomas Senotola, Muskegon, Mich., 3rd.

Novice Men: Eugene Parker, White Plains, N. Y., 1st; Donald Decker, Bridgeport, Conn., 2nd; Jude Cull, Elizabeth, 3rd.

Novice Ladies: Ellen Fronrath, Detroit, Mich., 1st; Mary Louise Leahey, Elizabeth, 2nd; Violet Gargano, Elizabeth, 3rd.

Novice Dance: Dolores Connor and Edward O'Donnell, Mineola, N. Y., 1st; Viola Martin and Henry Schneider, Mineola, N. Y., 2nd; Dorothy Lesak and Thomas Niemiec, Bayonne, N. J., 3rd.

(continued on inside back cover)



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Manhattan

(continued from page 19)

continuity of the program had to be culled, leaving what we venture to call the best show that ever played in any Broadway spot.

Significantly, ten of the fifteen acts are dance. No man on the stem is closer to the public pulse than owner Lou, so when he accents terpsichore to that extent one can be sure it's what the populace clamours for. *Kudos* to production chief Wally Wanger and dance director Ted Adolphus, and assistant Marjorie Jackson.

Celebrating his 50th anniversary in show business is the mellow patriarch of tap, Pat Rooney, doing his famous routine. His finale is a fast jitterbug with blonde and lovely Sheila Bond who, in her own number earlier, presents a beautiful tap-ballet combination that wows the house night after night.

Dancer Marianne spins the whole score of Ravel's *Bolero* which sounds dull but looks good because of the feeling and expression she puts into it. Exotic Noel Toy leads "Streets of Hongkong" production number with 25 gorgeous showgirls in costumes by Mme. Karinska which must have come out of the U. S. Mint. Other production numbers are based on the "streets" of Rio de Janeiro, Dublin, Paris and of The World.

Stars of this spectacular show are Mary Raye and Mario Naldi who give full measure of superb dancing with three sequences. We have yet to see anything on the ballet or concert stage that approaches the ethereal and exquisite beauty of their interpretation of Beethoven's *Moonlight Sonata*.

La Conga. Jack Harris' La Conga has lost all its original flavor as a Latin night club and now features an ill-assorted collection of vaudeville stuff. Something has long since gone wrong with the entertainment policy of this place, especially when one remembers the exciting shows and the great dancers it once presented to an eager and enthusiastic public.

Copacabana. Mario and Floria headline the revue at the Copa for the summer and turn in a 4.0 performance, bringing class to this gaudy eastside cabaret. Mario and Floria are rated

among the greatest teams appearing in America. The famous line of capable chorine cuties is always an attraction here.

So there is Manhattan, offering good dance entertainment, a chance to get out on the floor yourself, plus a good meal and cool drinks to help you through the summer evenings!

On Some Lesser Known Terminology

"*Eukinetics*, *Choreutics*, what do these words mean?" I am constantly being asked.

They are names coined by Laban and Jooss, names given to their very interesting and useful systems of dance instruction.

Both words stem from the Greek. *Eukinetics* *eu* meaning *well, good, advantageous* plus *kinetics* from *kinesis, motion*. *Choreutics*: suggests *chorus, harmony*. (A *choreutes* was a dancer in the chorus of the Greek drama.)

Dance is the link between music and painting. We could call it painting in motion or music in pictures. The tools of all three are: rhythm, form and color. Rhythm is dealt with repeatedly in dance but we hardly ever speak in terms of form and color. We speak only of technique and style.

Choreutics deal with form—the laws of harmony and disharmony. They have a geometrical and scientific basis. Choreutics among other things teach a major and a minor scale of twelve directions which may be compared to the twelve notes of our musical scale. Most movements of ballet, Spanish, etc., can be recognized in some combination or other of Choreutics.

Eukinetics deal with the color, the personal touch of an artist, the dance style of a nation. Many of us have at some time tried unsuccessfully to imitate the dance of a Russian, Spanish, Oriental or other ethnic group. We did the steps exactly like them, yet were not able to catch that special "something"—its essential spirit. Eukinetics teach us to treat our body as an instrument, to be the master of every tension in order to achieve the desired result-expression-color. Choreutics and Eukinetics give us the tools to build our own dance vocabulary, to re-create old ones familiar through tradition and compose the new springing from our own patterns.

—ANGIOLA SARTORIO

MIKHAIL MORDKIN

In Memoriam

It seems but yesterday that the curtain of San Francisco's Valencia Theater, several decades ago, rose upon the first act of *The Arabian Nights Oriental Ballet of Azyiade*, and the dynamic personality of Mikhail Mordkin burst upon the scene. Dressed as a tribal chieftain, he bore over his shoulder a long, narrow package wrapped in red tulle; he set it down and quickly unwound the brilliant covering to disclose Azyiade, his captive queen: Anna Pavlowa.

The two incomparable dancers, renowned partners of the Tsar Nicholas' Imperial Ballet, charmed the spectators with their *pas de deux*, and the curtain fell on the first act. There was a long intermission. Pavlowa refused to continue with the program and rushed from the theater. The management announced that the program had been changed: that Mordkin, to cover up for the "sudden indisposition" of Pavlowa, had consented to appear in all but one of eleven numbers, a great physical feat of endurance in itself. At the conclusion of his famous *Arrow Dance*, there was absolute silence. Then came wave after wave of applause, and cries of "Bravo!" and "Encore!" And repeat it Mordkin did. Everyone talked of the artistry of this Adonis, his masculinity, his radiant personality.

Pavlowa rapidly recovered from her "indisposition" and appeared the following evening as Mordkin's partner in *Giselle*. What a performance that was! Mordkin's indisputable dramatic talent, lyrical poetry and pantomimic elegance of movement had won him universal recognition.

On July 15, 1944, the final curtain fell on the life of Mikhail Mordkin. Through his fineness of character, peerless art and splendid service to humanity, our beloved colleague has won his place to immortality. R.D.S.

DANCE SCHOOLS AND ASSOCIATIONS THRUOUT THE COUNTRY

★ *This is a popular service which DANCE has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.*

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Skateries

(continued from page 37)

Novice Pairs: Nancy Reuter, Perth Amboy, and William Reed, Bayonne, N. J., 1st; Genevieve Ross, Detroit, Mich. and John Dayney, Plymouth, Mich., 2nd; Theresa Lioci and Donald Decker, Bridgeport, Conn., 3rd.

Junior Ladies: June Henrich, Mineola, N. Y., 1st; Charlotte Ludwig, Elizabeth, 2nd; Irma Barnard, Ypsilanti, Mich., 3rd.

Junior Men: William Reed, Bayonne, N. J., 1st; Reggie Opie, White Plains, N. Y., 2nd; Frank Salvage, Elizabeth, N. J., 3rd.

Junior Ladies Pairs: Genevieve and Christine Ross, Detroit, Mich., 1st; Elizabeth Cunningham and Diane Lanzotti, Eliza-

beth, N. J., 2nd; Joan Foerch and Hilda Wienberg, Passaic, N. J., 3rd.

Fours: Theresa Kelsch, Donald Mounce, June Henrich and Walter Bickmeyer, Mineola, N. Y., 1st; Olive Jane Cano, Robert Cawley, Helen Hayes and Robert Cawley, Mount Vernon, N. Y., 2nd; Charlotte Ludwig, Jude Cull, Shirley Ludwig and Rodwell Hackett, Elizabeth, N. J., 3rd.

Junior Dance: Doris Matturo and William Reed, Bayonne, N. J., 1st; Jean O'Meara and George Petraszewsky, Plymouth, Mich., 2nd; Ellen Fronrath and Buford Stiles, Detroit, Mich., 3rd.

Junior Pairs: Jean O'Meara and George Petraszewsky, Plymouth, Mich., 1st; Charlotte Ludwig and Judge Cull, Elizabeth, N. J., 2nd; Rose Bova and Kenneth Kiefer, White Plains, N. Y., 3rd.

Senior Men: Walter Bickmeyer, Mineola, N. Y., 1st; Donald Mounce, Mineola, N. Y., 2nd; Ernie Wettler, Detroit, Mich., 3rd.

Senior Ladies Pairs: Charlotte Ludwig and Shirley Ludwig, Elizabeth, N. J., 1st; Violet Gargano and Mary Louise Leahey, Elizabeth, N. J., 2nd; Gladys Gulbrandsen and Gloria Gulbrandsen, Mineola, N. Y., 3rd.

Senior Ladies: Irene Maguire, New York, N. Y., 1st; Theresa Kelsch, Mineola, N. Y., 2nd; Dolores Molla, Detroit, Mich., 3rd.

Senior Dance: Rita Luginbuhl and Fred Ludwig, Mineola, N. Y., 1st; Dorothy Luginbuhl and Walter Bickmeyer, Mineola, N. Y., 2nd; Jeanne Tiedemann and Nicholas Covino, Mt. Vernon, N. Y., 3rd.